

The School Musician



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takes a Bow

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FEBRUARY
1937

Kenneth Greenberger, Oboe
Cleveland Heights, Ohio
First Division
1936 National Solo Contest

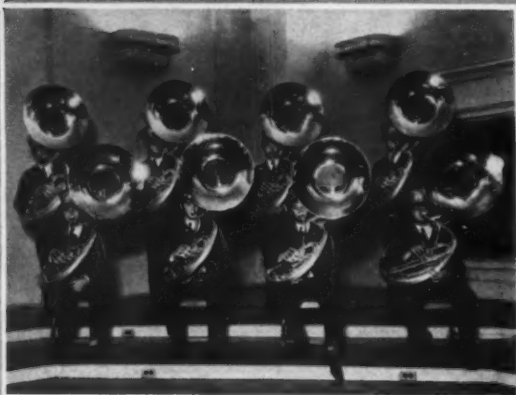
See Who's Who



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WOODWINDS—Left to right: Velma Roberts, bass clarinet; Louis Trevarthen, bass clarinet; Earl A. Stamos, alto clarinet; Cecil T. Garrison, alto clarinet.



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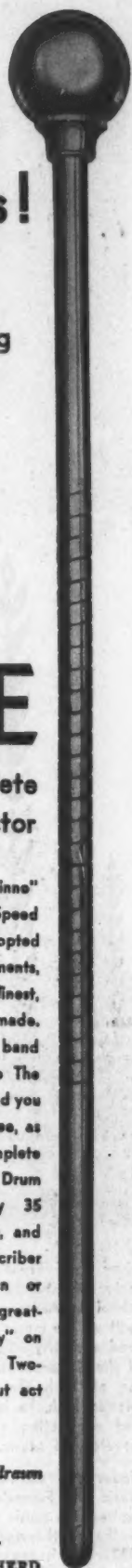
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BOB SHEPHERD.





Bruce C. Beach
Ardmore, Pennsylvania

WE ARE MAKING AMERICA Musical

Since 1925 Bruce C. Beach has been director of music at the Lower Merion high school in Ardmore, Pennsylvania. He has built up the music department to three hundred and fifty students and is himself head of the department. Besides being conductor of both the band and orchestra at Merion high, he is teacher of orchestration and conducting at the Philadelphia Conservatory of Music.

Under the auspices of the Pennsylvania Music and Forensic League, Mr. Beach organized the music contests for high schools in the southeastern part of the state in 1932. He is organizer and director of the Philadelphia suburban high school music

festivals and organizer and conductor of the Lower Merion Sinfonietta, a civic orchestra supported by school funds as a project in adult education. He is also a charter member of the Pennsylvania Bandmasters association.

Formerly, he conducted the University of Pennsylvania symphony orchestra and was solo flutist in the 111th Regiment Infantry Band, Main Line symphony orchestra, and other Philadelphia organizations. Mr. Beach holds the degrees of Bachelor of Music from the University of Pennsylvania and M. M. from the Philadelphia Conservatory of Music for composition and piano. He has written over two hundred compositions, many of

which have had public performance. His five years' experience as a church choir director has helped to give him an all-round knowledge of music.

His Lower Merion high school band was the first in southeastern Pennsylvania to participate in a State and National Contest. The band was District Contest winner from 1934 through 1936. It won third place in the State Contest in 1934, and in 1936 was State Class A champions. At the National Contest the band placed in third division in Class A. In the University of Pennsylvania competition for Secondary School Bands, the band won first place in 1935 and 1936.

The School Musician

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CHICAGO, ILLINOIS

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February, 1937

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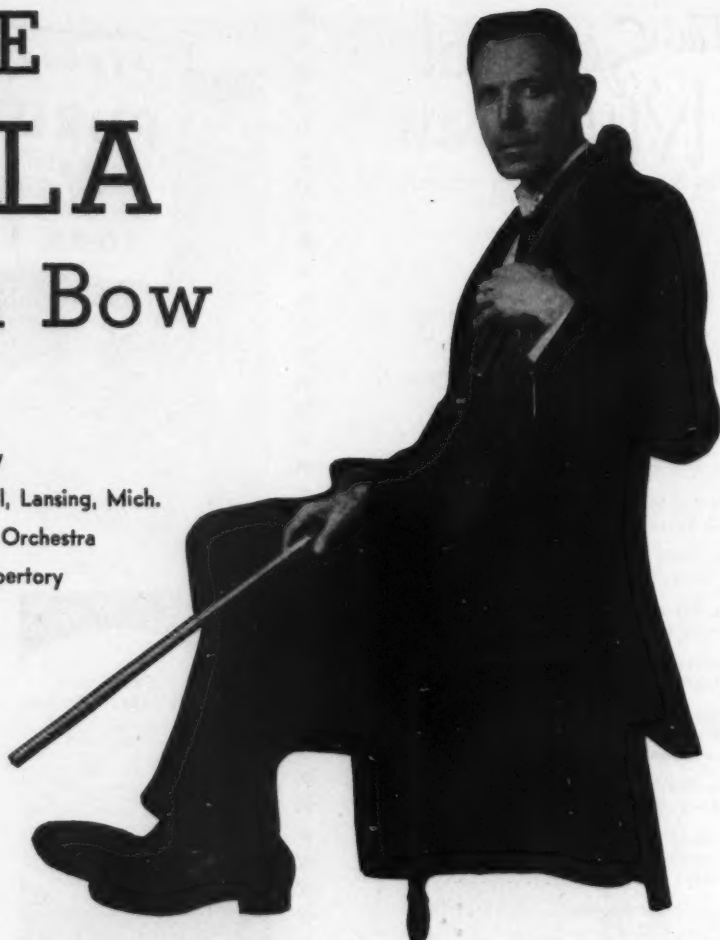
THE VIOLA Takes a Bow

By Harold R. Harvey

Teacher of Strings, Pattengill High School, Lansing, Mich.

Violist with the Lansing Symphony Orchestra

Author of the Viola Player's Repertory



● ONE OF THE most ardent desires of the majority of public school orchestra directors is for more and better violists. This wish is seldom gratified. He may have an excellent first violin section, a better than average group of second violins, an acceptable cello section, and a respectable number of string bass players, but more often than not, his violas are sadly lacking in both number and efficiency.

Attributing the scarcity of violas to one cause or another, each orchestra director may be able to explain why there are so few players of this splendid and important instrument in his own organizations. As an ardent admirer of this beautiful member of the string family and as a player of it for many years, the writer is attempting to give his ideas on the question, not from the standpoint of one organization, but from its broadest viewpoint.

Just what is this instrument, the viola? To most people it is nothing more than "a big violin", a fallacy which only an appreciation of its many admirable qualities can dispel. Although it is not a brilliant instrument, the viola possesses a tone color of exceptional charm; it combines the depth and resonance of the violoncello with the mellowness and tenderness of the lower strings of the violin. Each string has its individual tone quality, the lower strings in particular are somber and dramatic, the upper ones tender, pathetic, and of a veiled mysteriousness. Muted, the tone is of an almost indescribable beauty. The natural harmonics have

a velvety quality which makes them particularly effective. Chords played pizzicato are rich and resonant and seem to linger in the air. Give the viola a melody which calls for breadth, tenderness, mysteriousness, pathos, or a veiled quality of tone and it will respond to any of these moods with a readiness unsurpassed by any other instrument of the string family.

The career of the viola has been an interesting and a singularly checkered one. Originally it was the oldest and most important member of the string family, but its prestige gradually diminished until it became a mere drudge, necessary for balance of parts but not considered of much value in itself. Even today the impression is quite common that the viola is a sort of orchestral "scrub woman". Nothing could be farther from the truth.

It is an actual fact that for many years no great demands were made upon the technique of the instrument, therefore it had few adequate exponents. This resulted in little of interest being written for it owing to the very limited powers of early violists. This condition existed almost

up to the present generation. In fact, the "Sonata for Viola and Piano" by Rubenstein stood for many years as the only solo sonata for this much-neglected instrument. Of late years, however, its position has changed. Growing preoccupation with orchestral color has discovered peculiar and most effective possibilities.

A fact that has contributed greatly to the viola's present importance is that in spite of, or perhaps because of, its neglect in the past, it has been the instrument most often played by composers who wished to take part in chamber music. The first of these composers was Mozart. The use of this instrument in his quartets is striking; it has been given a place almost as important as the first violin. Beethoven, who also played viola, did not write for it with quite the suave brilliancy of Mozart, though he fully understood its refractory temperament, which in its gruff sincerity, was akin to his own. His quartets show many examples of this. Beethoven reserved some of his finest inspiration for an almost unknown composition for flute, violin and viola called a "Serenade" in which the viola is of equal importance with the other two

instruments. Mendelssohn and Schumann also played viola, but the instrument has no unusual importance in their chamber music. Schubert grasped the possibilities that lie in the viola, and he often employed it in a higher register than had been done before, and it is probable that he was one of the first composers to use the treble clef in addition to the C clef. The chamber music of Brahms further developed the field for the viola and began to make it imperative for players to "dust off" their hitherto most inadequate technique. Only players of real attainment may successfully attempt the viola parts in his quartet and orchestra music which demands from the player a technique fully equal to the first violinist or cellist. Dvorak was also a violist and had a peculiar fondness for the instrument. The viola is used with telling effect in his "Terzetto" for two violins and viola, in which it has the experience of supplying the bass as well as being called upon to play passages of a melodic character. To come down to the present day, it is quite generally known that Frederick Stock, conductor of the Chicago Symphony, was a violist in the old Theodore Thomas orchestra.

Just what position does the viola occupy today among composers and what is its importance in modern music? Throughout the classical and romantic periods of music the viola slowly attained a position of importance and strength; composers learned to write for it with confidence and respect. The growing importance of color in music among modern composers of all countries has placed this great instrument on a par with the violin and violoncello, and the violist in a symphony orchestra today must have a fully developed technique and must be able to hold up his head, so far as musicianship is concerned, with any member of the orchestra.

What has been written so far may seem an attempt to evade the problem of the public school orchestra so far as the violas are concerned. It may well lead up to it.

The following reasons seem to me to explain the lack of interest in the viola among school musicians:

- (1) The general belief that the viola is unfit for solo work and that it has a very limited literature.
- (2) The prevalence of the impression that playing the larger instrument will harm a violinist's technique.
- (3) An absurd dread of the C clef.
- (4) The use of poor instruments.
- (5) Lack of interest in the instrument by supervisors and orchestra directors.

If the reader will recall the second paragraph of this article he will find at least one writer's opinion of the viola as a solo instrument. I am sure that this opinion is shared by other enthusiasts. Certainly it should be nobody's secret that the viola has a large and rapidly growing literature, both in transcriptions and in works originally written for this important member of the string family—and this in the face of the fact that in most catalogs of music for strings, while listing pages and pages of solo and study for violin and cello, often utterly disregard even the existence of music for the viola.

There is no doubt but that there have been more works originally written for the viola in this country and in Europe during the past twenty years than had been published in fifty years prior to this period. An examination of the literature which publishers actually have on their shelves will prove definitely that there is an immense quantity of material for the player who is interested in it. And, what is more, this literature is growing much more rapidly than we are developing soloists to use it. Music is now procurable from the easiest grades up to works for the player equipped with the technique of the virtuoso. The sonatas by York Bowen, Benjamin Dale, Gustave Strube, and Rebecca Clark, the Suite by Ernest Bloch, and the Concerto by Hindemith are representative of works which are available for the virtuoso. These compositions are of a seriousness which admit of no tonal weakness in this expressive member of the strings; technical mastery of a high order must be the equipment of those who attempt to play them. Another discovery of many modern composers is that the viola is a superb instrument when used as an obbligato with the voice. For many years the only example of this kind was the "Two Songs" by Brahms for contralto, viola, and piano. Now we have songs in which the viola is prominent by Marx, Peterkin, and Loeffler and others. From the public school standpoint a most encouraging sign has appeared which points to the study of the viola by an increasing number of beginners on a stringed instrument in the recent publication of two methods by Mr. Ward and Mr. Sopkin. Until these appeared the Public School Method by Mitchell was about the only practical one. The day is already here when we must have more violists who begin on this instrument instead of having to be transferred from the violin students. Without enlarging further on the question of the viola literature at this

point, there will be found at the close of this brief article a short list of the best things which may be of some use to string teachers and orchestra directors who are looking for interesting study and solo material for the encouragement of their violists.

There seems to be the impression among violin students that in some mysterious manner playing the viola will cast "the evil eye" on their technique so laboriously acquired, and that it will affect their intonation on the smaller instrument. These fears are utterly unfounded, and are quite as absurd as the notion which was prevalent some years back that most oboe and bassoon players eventually became insane! As for intonation, it is perfected through the player's mind, not through his manual dexterity, and the wider stretches of the fingers in viola playing will serve not only to strengthen his playing apparatus but will challenge his ingenuity toward the goal of correct intonation. All violin students should also play viola—and with pride. They need have no fear that their technical equipment will be interfered with in the least, rather it will be vastly benefited.

Another fear which tends to keep players away from the viola is an absurd dread of the C clef. As a matter of fact there is little difficulty to be encountered here. For the player who transfers from violin there is a period at first when he is confused by having to fix in his mind two clefs, but for the player who begins on viola there can be no possible trouble in becoming accustomed to the C clef. So far as he is concerned no other clef need exist.

For reasons best known to themselves, instrument makers do not seem able to make inexpensive violas on which anything approaching an ideal tone can be produced even by an experienced player. If there is anything more discouraging than this to the beginner, one cannot imagine what it is. A poor oboe may be worse than a poor viola, but I doubt it! Certainly there is little encouragement for the player to become a soloist on most of our school owned instruments. In a group they do not sound badly but alone the tone gives the impression of being thick, wooden, and dead. In school orchestras there should be at least one player who has access to a superior instrument. The expense need not be great, rather it should be chosen to approach as near as possible the ideal viola tone. The player who is favored with this excellent instrument should prepare a few fine solos which are originals, or

(Turn to page 34)

Mr. Warmelin, On the Clarinet

His Address at The National Clinic

● IT HAS ALWAYS been my custom, as it has been the custom of intelligent criticism, to refrain from any remarks which might be construed as impertinent and destructive. In the light of the present situation and my deep concern for the welfare and the progress of the whole system of educational music endeavor, whatever I may say can only have one motivation; namely, the effort to perfect an already well-organized and well-conducted system.

The questions which have been asked of me are certainly those very questions which have so often arisen in my own mind, and I welcome the opportunity to give my viewpoint concerning them.

In the first place I have been asked about the solo literature that I should recommend, and that which I consider most suitable for the contests. While I am of the opinion that such masterpieces as Weber's "Concertino", works by Mozart, Spohr, and others will never die, but will remain as lasting monuments to the beauty of the clarinet, I do feel that we could also place more emphasis on the modern school of music and particularly on the fine, modern, French compositions.

The clarinet has grown in conjunction with the whole movement of music. Great possibilities, new effects, startling technical developments, and amazing versatility, together with an unsurpassed *expressiveness* merit a broader field for this instrument than is accorded simply by a concentration on certain limited classical selections. This is in one sense not only a suggestion but a positive necessity if the pupils are to become conversant with the various forms of music and types of composition. This expansion of the clarinet's versatility and its new role in modern music lead me to speak also of the alto and bass clarinet and their respective positions.

There is very little literature for either of these instruments at present, but I am making a special effort to interest composers and am doing a little pioneering myself into that rich field of as yet unexploited tonal variety. I shall do all within my power to give this matter an impetus. I am pleased to note that the alto clarinet,

When President McAllister invited Clarence G. Warmelin to address the National Clinic on the clarinet, he said, in part, "This year I would like you to give some thought to the following points and build your lecture and demonstration around them . . . solo literature that you would recommend . . . length of solo or time allowed for contests . . . do you recommend a required solo for all contests . . . would you recommend a small required list making it compulsory to choose the former solo from it . . . what is your general impression of the solo and ensemble contest . . . what recommendations would you make for improvement of contests?" In this address Mr. Warmelin followed closely the President's suggestions and handled each subject with fullness, satisfaction, and finality.

in particular, is rapidly becoming recognized as the beautiful instrument which it is. Due to the acceptance over a long period of time, of the most standard and frugal score, adapted by composers and conductors as an expedient rather than as a fine medium for band, the alto clarinet was treated as an almost extinct instrument. The necessity of this erroneous attitude may be pleaded by considering the former inadequacy of our school bands. At present, however, with the great progress which has been made, and the promise of a greater future, the dodo bird has become a phoenix, and the alto clarinet is being rediscovered and its marvelous tonal quality put to the advantage which it deserves. The rich mellow tones, more reedy than a B-flat clarinet and more assertive than the darker timbre of the bass clarinet, establish the alto as the missing link in the clarinet family.

It is the same with the literature for the clarinet quartet as it is with

the solo literature of alto and bass clarinets; at present there is very little to be had. But in this field as well, I have done much experimenting, and I have now a great many transcriptions and original compositions suitable for high school quartets. This material is as yet unpublished, but will soon be available.

Secondly, I have been asked to express my opinion as to the length of time to be allowed for each solo in the contest. I feel that five or six minutes is adequate both for the contestant to display his attainments and for the judge to appraise the tone, technique, and phrasing.

To the third question as to whether I would recommend a required solo for all, I answer no. An element of human nature is involved. To be effective a solo must be technically, musically, and temperamentally *adaptable* to the performer. No two soloists will be found to have the same proficiency or taste, and a required solo

would not give opportunity for each to display his peculiar personal development. Also, many of the contestants are too young to cope with the requirements of many of the solos which might be chosen. They lack experience in both imagination and interpretation, and must be given time to develop from one level to the next by means of playing music well within their scope. Even should several soloists be found who are of a similar capacity, certain difficulties would arise. We must like whatever we do in order to do it well and while we should all be able as musicians, to intelligently interpret any composer's idea, we are also all subject to the inevitable human variance.

This leads me to answer the fourth question, as to whether I would recommend a required list, in the same manner. I would not recommend a required list; but in order to supply helpful suggestions and to aid both the instructor and the contestant in an intelligent selection of material, a suitable list of solos should be supplied of wide enough range to appeal to varied temperaments and abilities.

The fifth question requests my general impression of the solo and ensemble contests as conducted in the state of Illinois. In answering this, I am reminded of the Irishman, who on arrival in the United States said, "Shure it's a grand country. I hope they like the Irish." I confess I appreciate his sentiments. I do not know of anything which brings out innate talent more than a contest. And in the contests such as are now being conducted under the school music program, there are no losers. Everyone is a winner because of the experience gained. The children of today, the audiences of tomorrow, the social esthetic, these are but a few of the more salient points which might be elaborated upon. And too high praise cannot be given those men who are responsible for these contests. Their spirit is the spirit of progress, and to them future generations of musicians and audiences will turn with silent homage for the heritage that they have so splendidly fostered.

It is not so difficult to be an ordinary hero. Many soldiers and many political figures have risen because of the press of circumstances in which they were involved. The extraordinary heroes of all ages are the artists; they are independent of the press of things and live only for their vital, creative ideals. They deal in timeless things, in entities, and universals, not in the mere transitory claims of our ordinary eat-and-sleep existence. It takes courage, yes, it takes more than courage:

(Turn to page 30)



The Warmelin Clarinet Quartette

● THE IDEA for the clarinet quartet with its present instrumentation originated in the high schools. Mr. Warmelin had sent many clarinet quartets to the high school ensemble contests when he decided to pioneer into the field in a commercial and professional way. The result is the Warmelin Clarinet Quartette, an organization that can hold its own with any ensemble group including the string quartet.

Two of the members of this organization are graduates of well-known high school bands. Russell Currie, the second clarinet player, is a former member of the Proviso Township high school band and is only nineteen years old. Norman Rost, the alto clarinet player, is a former member of the Nicholas Senn high school band. Both boys during their four years at high school won numerous first places in the state and national solo contests on their respective instruments. The ages of the members of the quartet range from nineteen to twenty-three.

The library of this group is unique in that it ranges from fine string quartet music down through the more popular music and goes so far as to embrace to a certain extent the popular swing tune. We believe that the clarinet quartet is one of the few mu-

Left to right: Joseph Erskine, Eugene Detgen, Norman Rost, Russell Currie.

sical organizations with the possibilities of presenting such a varied program. To Clarence Warmelin goes entire credit for assembling this unusual library. The reader can get a little idea of the task he faced when it is pointed out, that out of a little over one hundred numbers only three are published. The rest is all manuscript!

It is no wonder then that an organization of such musical excellence, and possessing such a diversified library, is kept busy playing for clubs, musicales, conventions, clinics, etc. In addition you will soon be able to hear the Quartette on the air.

Following is the program played by the Warmelin Clarinet Quartette at the National Band Clinic at Urbana.

- I. String Quartet in F Major (op. 74 No. 2).....Haydn
 1. Allegro; 2. Andante grazioso; 3. Minuetto; 4. Presto
- II. The White Peacock.....Griffes
Arranged by Dave Bennett
- III. Star Dust.....Carmichael
Arranged by Bob Woodruff
- IV. Presto for clarinet quartet....
.....Dave Bennett



START A TWIRLING CLASS, NOW. Nice? Nice! When these girls are strutting and twirling on the field they shine forth even more. Stadium high school of Tacoma, Washington, claims them. When the band director, Raymond C. Fussell, asked for volunteers for drum majors there was such a large turnout that there will be a regular class every year. The upper group from left to right are: Griselda Lyon, Mary Jean McMorris, Virginia Welker, Wyona Diemer, Roberta Rice, Kathleen Murphy. Lower row—Marcella Prentice, Martha Jones, Marjory Meyer, Mary Katherine Hager, Rita Leonard, Venette Maybin.

TWIRLING

for the Contests

A Clinic Paper By Forrest McAllister

● I HAVE BEEN asked by the committee of the National Clinic program to give a brief message to you in an effort to stimulate twirling contests in America. My remarks to you will be concerning the public school contests, which are sponsored by the National School Band association.

First I would like to touch briefly the history of the school twirling contest. The first official twirling contest

was held at the National Band Contest in Evanston, Illinois, in 1933. At this contest any drum major was permitted to enter without going first through a preliminary contest of any kind. The judges were very fine army

men, but hardly suitable for twirling judges. Thus the winner was perhaps a better soldier than a twirler. A young lady who was very clever with the baton received second. There were no rules at this contest. All contestants lined up across the field, and at the command *spin*, did whatever they wanted to do. With all contestants twirling at once it was impossible to conduct a contest to find out who was really the best twirler.

A lot happened at the next event, in 1934 when the state of Illinois had its first school twirling contest with a fine set of rules drawn up in advance by the judge. Most of the contestants came unprepared on the rules. Thus it was agreed by the State Committee to ask advice of the National President on what should be done to make this contest a regular and permanent part of band contests. He suggested that a definite set of required twirls be worked out and that they be explained and demonstrated in *THE SCHOOL MUSICIAN* from time to time.

This was done and then contests were really under way. The National

1937

BATON TWIRLING CONTEST REQUIREMENTS

1. Beating time.
2. Wrist twirls (both hands).
3. Figure eight twirl (waist high, both hands).
4. Cartwheels (hand twirls at both sides of body).
5. Finger twirl (passing over and through four fingers).
6. Two-hand twirl.
7. Pass around the back.
8. Aerial work.
9. Salute.

Any and all of these rudiments must be demonstrated as called for by the judges, and may also be used in your routine if twirler wishes.

Above rules and regulations are listed as officially established by the National School Band Contest Judges of the 1936 Contest, who were asked by the President, A. R. McAllister, to draw up required rudiments for the 1937 Contest.

Larry Hammond, Chairman
Forrest L. McAllister
Wesley Leas

set the standard, and all states adopted its rules. When I judged the State Contest in 1935, I found a better group of twirlers and better standards by which to pick the winners. At the National Contest at Des Moines, Iowa, in 1934 and at Madison, Wisconsin, in 1935, and at Cleveland the same set of rules were used. By this time the judges felt it was time for improvement. Thus the three judges—Larry Hammond, American Legion national champion twirler; Wesley Leas, twirler for the Ohio State University band; and myself—called a meeting at the president's suggestion immediately following the twirling contest at Cleveland. A new set of rules has been drawn up which we think gives every individual an equal chance.

After drawing up the rules, the judges agreed that they could be improved upon from time to time. It is hoped that recognized twirlers and band directors all over the country will write in suggestions for improving twirling contests.

Up to this time, I believe, there have been no twirling contests held in District Contests. It is my purpose to try and suggest a plan that will start these contests throughout the country this year. If twirling contests are started in the Districts this year, they will, naturally, result in better State Twirling Contests and a very fine National.



Looking ahead! That's what Bob Lennon and Herb Haley, experienced drum major and assistant, are doing for the Stadium high school band of Tacoma. The band had done little real marching until snapped into action last fall by Bob. You should see them strut their stuff now!

The success of twirling contests in the District Contests will depend entirely on the co-operation of the district chairmen and all of the band directors in their respective districts.

Larry Hammond and Wesley Leas are to publish the required twirls in *The SCHOOL MUSICIAN* very soon so that every director and student in the country who is ambitious can learn them. Some of you will probably say, "Well, in our District we have a boy at Punkinsville who has won several contests already, thus our boys and girls won't have a chance to win."

Why not work out a plan like this? In the District have a Class A contest and a Class B contest. Students who have twirled one year or more are in Class A and under one year, in Class B. Of course, the winners in Class A only will be permitted to attend the State Contest, but the one-year winner who receives his Class B award will be just as happy as the fellow who has twirled several years and now goes on to the State. The fellows in Class B will then work hard so they can place high in Class A the next year. I would like to see every state in the country adopt this sort of plan in their Districts. If a great enough demand comes, this type of plan may even be adopted by the State and National Contests.

Introduce twirling into your band now. I tried an experiment at the Petersburg high school in 1935. I asked how many children would enroll in a twirling class if it were offered. Everyone was enthused. I had twenty-seven start in that class. At the end of two months twenty-two were still with me. Each student purchased a practice baton. At the annual concert in spring my finale featured twenty-two good twirlers. There was no District Twirling Contest so

Watch for detailed explanation of twirls and twirling technique in forthcoming issues

It was up to me to have my own. A senior won the honor so he went to the State. He was a one-year twirler. He won first division at the State. This shows what can be done. The Petersburg school is in Class C.

Why is it not possible for all schools to try this experiment? The National Committee has agreed to the National Contest judges' motto: "*A twirler in every band in the country.*" Have you ever noticed the band that a band gets on parade if they have a twirler? Some bands use two and three. At the 1936 National Contest Larry Hammond put on a demonstration with a group of massed twirlers that was beautiful. Why can't this be done in the Districts? Have a short program and feature a group of massed twirlers. It will help your contest 50%.

Any information concerning size and weights of batons, books for instruction, will be gladly given. I will, however, suggest that a student use a center balance baton and of a shiny surface; such as, silver, nickel, etc. I ask once more in behalf of the National School Band association and the three 1936 National Contest judges, that you please start the ball rolling in your respective Districts and States so that we may have a twirler in every band in the country.

What Helped me most to Win First Division in the National Solo Contest

HONORABLE MENTION . . . By Samuel Kleiman, Glenville H. S., Cleveland, O.

● IT IS QUITE a large order to put your finger on a tangible something and say, "This is what helped me most to win first division in the 1936 National Solo Contest." For I know very well that no one thing helped most, or determined whether or not I should win; but rather, it was a combination of several things that meant I would have a good chance to come out on top. Everyone knows that when the time for playing comes, it is up to the performer to win or lose—provided that he has had ample training, preparation, and background for artistic competition—and it is this previous work of which I speak.

It was my good fortune to be blessed with excellent guidance by

competent teachers at the Cleveland Music School Settlement. A goodly share of my success is owed to my first teacher, Miss B—to whom I am indebted for her tireless effort, during my first four years, in aiding me to construct a firm and stable technical foundation which would support and allow advanced study. My present teacher, a virtuoso and scholar, exemplifies the true musician and serves as a goal to be striven for. He has widened my scope of musical understanding immeasurably. Freedom of individual interpretation is paramount with him, providing it is not pseudo-interpretation.

My technique, too, has been further

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The CLARINET TRIUMPHS Over Ol' Man River



By
Don Bassett
.
Nationally Famous
Clarinet Soloist
.
as told to
Ernest Glover
.
Manager and
Assistant Conductor
The ARMCO Band



● AS I LAY in my bed recovering from the effects of almost drowning, I overheard my mother frantically cry, "What can we do, Charles, to keep our boy from the river?"

And no wonder she was so upset. This was the second time that I had been resuscitated and brought home in this condition during my ninth summer.

"Perhaps it would be best to teach him to swim so that he can take care of himself," my dad replied.

"I'd rather get him interested in a hobby that would divert his thoughts from the water," my mother quickly retorted.

Father's judgment prevailed, for he was afraid that nothing would keep me from the water. A few days later we hiked toward the Miami river. Taking his position on a strong overhanging limb, he secured a good stout rope around my waist and dangled me on top of the water. I became panic stricken. It was too soon after my horrible experience. And in spite of my natural love for the river, my father's efforts were without avail. Then my parents followed my mother's course of strategy.

Although my dad did not wish me to become a professional musician, he knew that I was fascinated by the clarinet, and I had oftentimes expressed my desire to own one. Soon came the question, "If we buy you a good clarinet, son, will you promise your mother and father that you will stay away from the river until you are big enough to take care of yourself?" My father didn't realize what sweet music those words were to my ears. Silently, I had had dreams of playing in a fine band like dad talked about, for hadn't he been a cornetist with John Philip Sousa in the old U. S. Marine Band at Washington! Although my father had given up music as a profession, he followed the meteoric career of Sousa with pardonable pride. As he

reminisced over his Marine band days and the young bewiskered leader with flashing black eyes, my thoughts wildly precipitated to the future that I hoped would find me proficient enough to play with this brilliant Sousa, who at that time was touring the world with his own great band. So it was with less reluctance than my fond parents realized that I made my solemn promise to give up my jaunts with the older boys to the river.

My parents never did anything in a half-hearted way, and I jumped for joy when I was presented with the finest clarinet that money could buy. Then, too, I was sent to the best teacher in the city. Dad had been a fine musician himself, having graduated from the Dana Musical Institute and as well as being a fine cornetist was an accomplished organist. When he observed my serious intent, he encouraged me to a great degree, and to his prompting, fine musicianship and guiding wisdom, I owe much.

But all this seems like a fairy story of a boy handed a clarinet on a silver platter. Not so! I had many discouraging moments when if I followed my temperamental inclinations, my clarinet would have been unceremoniously relegated to the ash can. However, patience and perseverance won for me, and when still in my early teens, I suddenly found myself greatly in demand with several bands in our section of the country. Pleased with the interest that I had exhibited, father placed me under an advanced teacher who had just come to Dayton. This gentleman, George Dennenwitz, had been the star pupil of the famous Porto of early Boston symphony orchestra fame. As solo clarinetist with D. W. Reeves' well-known band, he in turn gave me a wonderful schooling in band literature. This fitted me for engagements with many professional bands, and ultimately I was invited to become a member of

Weber's Prize Band of America. In this famous band I met many excellent musicians with whom I was destined to enjoy close association for many years to come. The most prominent of these was my esteemed friend, Frank Simon, from our neighboring town of Middletown, Ohio, who was star-cornetist of Weber's band, and even in pre-Sousa days—a great artist! He was a genial fellow, and a gracious friend to any lonesome stranger who joined the Cincinnati organization. Mr. Simon gave me much of the advice that I so earnestly sought, and was indeed a real friend to me.

In a few seasons Mr. Simon joined the Sousa band where he was rapidly bound for national fame, and when an important opening occurred in the clarinet section my faithful friend recommended me to Mr. Sousa. Solely upon Mr. Simon's judgment I was immediately sent a contract, and needless to say I was delighted. A dream had come true! With the Sousa band we played from coast to coast, in every city and town of any size in the United States and Canada.

During my first season with the Sousa band, I met Gustave Langenus, who in my opinion, is one of the greatest clarinetists of all time. He was an idol of New York Philharmonic concert-goers, and a true artist.

As a youthful member of the great Sousa band I had arrived,—as high up the ladder of success as my fondest dreams,—but still I was consumed with a burning desire to know more about my instrument. I had never been satisfied with my own work, and the better I played, the more self-critical I became. Perhaps this urged me on. Mr. Langenus taught me clar-



They Play with Marshall High

And are first division winners in the 1936 National Contest for wood-wind quintets. The boys are Josef Zverow, flute; Solomon Levy, bassoon; Eddie Epstein, horn; Nathan Rosenbloom, clarinet; and Efreim Ostrowsky, oboe. Merle Isaac is their director at Marshall high school in Chicago.

inet playing as a great art. I could play notes, plenty of them, but mere technique did not concern the master. It was the sheer art of playing clarinet that Mr. Langenus strove to pass on to me. I must confess that his genius made me feel very humble, but also supremely inspired. He was modest as most men of genius usually are, but nevertheless, sophisticated as his great experience might have made him, he was refreshingly boyish in his enthusiasm for the clarinet art.

Being married, I tired after several seasons, of the traveling life of the Sousa band and decided to make my home in Cleveland where I felt that plenty of opportunity would present itself. There I played in leading or-

chestras. But at heart I am a bandman, and when two years later I was offered the solo clarinet position with Arthur Pryor's band to play term engagements at Luna Park, Willow Grove, and Asbury Park, I accepted. With Mr. Pryor I earned a very valued experience, playing difficult programs of repertoire each day without rehearsal. Whenever the band was in New York, or we had time between engagements, I found my way to Mr. Langenus' studio for more lessons, and tried to keep myself in the very finest condition. I am particularly stressing the fact that I continued my studies after I had become professional, to impress readers of *THE SCHOOL MUSICIAN* that no matter how proficient you may become there is always something you can learn about music. It is this indefatigable study and research that make players great, and I shall always be on the alert to those things that will make me a better clarinetist.

During the years that I had left the Sousa band, my friend Frank Simon had also given up the nomadic life of "trouping", and was rapidly traveling up the ladder of fame as a bandmaster of his own band, the ARMC Concert Band—then of Middletown, Ohio. Dayton, my home, is only twenty-two miles from the scene of Frank Simon's activity. Naturally, when he offered me the solo clarinet position with his band, I was delighted. For nearly fifteen years I have held this position. When the band was re-organized in 1930 as a professional radio feature, made up of the choicest of Cincinnati's artist-musicians, I felt honored that through

They Played with Sousa

Left to right, standing: James Romeril, tuba; George Carey, xylophone and percussion; William Wilkins, trombone; William Bell, tuba; Leo Reines, bassoon; David Piatas, clarinet. Seated: August Schaefer, cornet; Carl Kohlman, trombone; Conductor Frank Simon; Don Bassett, clarinet; and Matt Kuhn, horn.



Mr. Simon a special dispensation from the Cincinnati musicians' association made it possible for me to hold my post.

With the ARMCO band came the greatest test, for radio is the hardest taskmaster of all. There must be no mistakes on the air. The microphone has a habit of making them too glaring, and there are millions listening to the NBC broadcasts of the ARMCO band. On the first chair of one of the finest groups of clarinetists ever assembled is no small responsibility. Here is where my consistent training stood me in good stead. I was asked to play many feature solos, and those who know the strain of standing before the microphone will admit that this is an ordeal. On the ARMCO programs I have been featured in such difficult solos as "Rigoletto Fantasie", Verdi-Bassi; "Erwin Fantasie", Langenus-Meister; "Fantasie Marlborough", Parades; "Sommnambula", Bellini-Thornnton; and "Rigadon", Lacombe, as well as many difficult incidental solos and cadenzas. There is only one answer for the assurance necessary to do this type of work—plenty of careful, studious practice. This is the only way to develop control, first of yourself, and then of your instrument.

Knowing that many school bands are broadcasting over their local stations, I do not think a few words about radio technique will be amiss. In spite of the idiosyncrasies of the microphone, I must give it credit for producing the clarinet perhaps more faithfully than any instrument, provided, of course, that the performer is correctly placed. My experience in the Frank Simon band has taught me a clarinet soloist should not play directly into the "mike". The clarinet possesses such a resonant quality that playing directly into the "mike" will distort the tone. With his ARMCO band, Frank Simon has conducted much research, and according to reports and by listening to phonograph records made off of the air, it seems that every part of the fifty-piece band is clearly picked up. In paying particular attention to the clarinet section on these recordings, I notice that each part is properly balanced. This is due undoubtedly to the careful distribution of the clarinets. We are in the first two rows, the solo and first clarinets are on the floor, and the seconds and thirds are a row behind us, but their distance from the microphone is compensated by their being on a raised platform in more direct line. This gains a perfect balance. Conductor Simon has given this type of thought to the placing of every section in the band, which rep-

resents hours of study and perseverance on his part, and the skillful knowledge and co-operation of WLW engineers.

It would hardly be appropriate to close without mention of the National Solo Contest at Cleveland last year, where I had the pleasure of serving as co-judge of the clarinet contest with my dear friend and former teacher, Mr. Langenus. We listened together for the final play-off for first division honors, and through misty eyes I observed the emotions affecting Mr. Langenus, who like myself was enchanted with some of the phenomenal performances of the clarinetists of Young America. Many were truly of professional caliber, doing things that exhibited consummate skill and artistic understanding. Of course, we soon found out that most of these first division students were receiving training under the leading clarinetists of the country, which proves the theory that the best teacher is the cheapest.

When listening to many of the bands at the National Contest, I noticed that one of the most glaring faults was the intonation of the clarinets. This alone can ruin an otherwise fine band. Players should regard it a solemn duty to get their instruments in good tune before a performance, because this is a matter that is greatly out of the hands of the conductor. He can only call attention to this common fault, and then it is up to each individual performer to correct it. Another thing that has the same bad effect as poor intonation is poor tone color of a few players in a section. The terms "yellow" or "goosey" are quite appropriate to this type of tone. This can be avoided by plenty of correct tonal practice, sustained playing with much thought

given to the beauty of the tone that you are trying to produce. Listen to a great clarinetist, then carry the memory of his tone quality in your mind and strive to emulate that tone in your own personal practice.

For the most perfect results of sectional intonation and tone color, I advocate a complete clarinet section being composed of the same make instrument. These instruments should of course, be one of the first-class standard makes.

In the ARMCO band you will find everyone playing one make of clarinet, as well as the same key system. This is no small factor to the success of this section.

For greater perfection of clarinet playing in a band I would recommend more wood-wind ensemble practice, for which there are thousands of fine compositions published. In this type of playing the clarinetist best learns the art of properly blending with other wood-wind instruments, and can listen to his own tone more critically than when playing in a large section of a band. I would take the liberty of suggesting to school bandmasters that they break up their clarinet sections into as many groups as possible, and form ensembles so that every player will get a chance at this type of experience. The poorest players actually need this experience the most, and should not be neglected. You may be sure that if you are having difficulty with your clarinet section as a whole, this work will do wonders.

I have not attempted to write a treatise on clarinet playing. To adequately do so would take volumes, but I hope that my experiences will provide some impetus to many young players reaching toward the goal of success. Remember, to succeed you must possess an infinite love for the instrument, holding it above every other interest. With me, the love of the clarinet overcame my premature weakness for the water, and aside from giving me a real purpose in life at a tender age, kept me out of trouble that might have brought tragic consequences. Today, I never let anything cause me to neglect my clarinet, and even as the father of a young son who likes me to join him in a swim in the river by our summer cottage, I never afford myself the pleasure of a cool dip on the most blistering hot day until my practice hours are over.

I still possess that old fascination for the water, but it has been tempered during the years that a more important interest has taken its place—the greatest of all the arts—*Music*.

**Listen to the
ARMCO Band
on the air
every Tuesday night
10 p. m., E. S. T.**

A Modern Method of Study of the First Lesson for the SNARE DRUM

The Drum Beat

● **STRIKING THE** drum with a single blow produces a short, crisp tone (staccato). This may be graded in power from a very light or soft (PPP) tone to a very loud (FFF) tone. For a very soft tone wrist action only is needed. For louder tones the arm reinforces the wrist. The action of the wrists, whether making loud or soft tones, is identical to that of turning a doorknob. The wrist has a ball and socket action (side-ways) rather than a hinged action (away from you). The wrist acts identically the same for loud tones (reinforced with the arm) as it does for soft tones (where the arm is not employed). To distinguish the soft tone from the loud we will call the former a Tap (wrist action only) and the latter a Stroke (wrist and arm action combined). The first three of the following exercises are the taps and the last three are the strokes.

Exercise One

Single Right Stick Taps

Wrist action ONLY. Move the right stick STRAIGHT UP AND DOWN, not more than 3 inches from the drumhead or practice pad. Strike VERY LIGHTLY, keeping it up for two minutes at the rate of one tap per second—no faster. Look at the stick and your wrist and hand. Study all movements carefully. Hold down and play softly (PPP). Playing a drum softly is just as important as playing it loudly (Forte or FFF). Remember—no faster than one tap per second until you are sure of the movements and feel relaxed. After that it is O.K. to increase to two taps per second and later to gradually increase the speed.

Count Aloud



R—Means Right Stick.

T—Means Tap.

Repeat for two minutes.

Strive for evenness . . . GO SLOWLY.

• • •

This Is the Third of a Short Series by

Geo. H. Way

• • •

Exercise Two

Single Left Stick Taps

Wrist action ONLY. The left palm should be facing upward on an angle of about 30°. DO NOT BEND THE WRIST. Now beat very light taps, the same as in exercise one. Keep it up for two minutes. Go slowly—keep it even—count aloud. Raise the stick only 3 inches from the drumhead or practice pad. One beat per second, slowly increasing the speed after the first four practice periods. Practically all right-handed people have an awkward left hand—it will want to do everything but the right thing—therefore, patient and slow practice is the only road to perfection. The left wrist should turn sideways just as you would turn a doorknob directly in front of you.

Count Aloud



L—Means Left Stick.

T—Means Tap.

Repeat for two minutes.

Strive for Evenness . . . GO SLOWLY.

Exercise Three

Single Hand to Hand Taps

Wrist action ONLY. Here is where you combine exercises one (right hand) and two (left hand) by alternating the taps, known in drum language as playing from hand to hand. Be sure your arms, wrist, and fingers are relaxed. Stop and look for any deviations. Now beat the taps slowly (one per second), first the right stick and then the left. Play softly. Raise the sticks only 3 inches from the drumhead and be sure to raise them BOTH THE SAME HEIGHT. Strike

evenly and with the same force. Go slowly.

Count Aloud



R & L—Mean Right and Left Sticks.

T—Means Tap.

Repeat for two minutes.

You must keep 'em even.

Exercise Four

Single Right Stick Strokes

Now we reinforce the wrist with arm action. The difference between a stroke and a tap is the force. The strokes have more power—they are accented. This > is the accent mark. Beat STRAIGHT UP AND DOWN, with plenty of arm action. Your stick should travel straight, and you should raise it as high as your chin. In doing so the arms and the wrists will automatically divide their share of the labor. Let the tip of the stick droop a little as your arm goes up. When your hand reaches the highest point, let the stick snap up; then as your arm comes down, the stick tip will follow and will strike the head with weight and force, much like snapping a whip. Of course, the stroke beats are not always raised as high as the chin in actual playing, but they must be raised that high in the first stages of practice as it distinguishes the strokes from the taps.

Count Aloud > Accent



R—Right Stick. S—Stroke.

Repeat for two minutes.

One beat per second. . . . EVENLY.

Exercise Five

Single Left Stick Strokes

Combined wrist and arm action. Read over exercise four again. The

(Turn to page 30)

After School Band Days, WHAT?

A Short Story

By Capt. Howard C. Bronson, Conductor

Kable Brothers 129th Infantry Band, Mt. Morris, Ill.

●“SON, MR. GAYLORD stopped me on the street today, to ask me why you had not been to band rehearsal recently. He says he needs you badly. I can't see for the life of me why you, a national high school champion and a first chair man at the university, don't take more interest in our band. Why, I played in it for twenty years and never missed a practice or a band job if I could help it. We always figured when you and the other sons of band men grew up you would fill the chairs left vacant by those who have grown too old to carry on, and here every last one of you college men has deserted your own home town band.”

“I understand how you feel about this thing, Dad, but it's going to be difficult for me to explain our side of the case. In the first place, I want to assure you that if it hadn't been for your interest in the old band the letter on my sweater would, no doubt, have stood for football instead of music, and I'm darned grateful for the way you used to insist on so much practice every day, but it looks as though one big item has been overlooked, and that is the fact that we still have a *village* band in Booneton, and several of the kid players got a taste of something better and different while away at college. Why, Dad, our band is still playing marches out of those same yellow-covered books that were old and decrepit long before I went away to school. Old man Gaylord still hauls out that musty, old 'Wizard Overture'. I'll bet you still know every tune in the Booneton band library.”

Mr. Watson squirmed, looked rather sheepish, and allowed he had some recollection of the repertoire of the organization, but that “every one of them were dang good tunes, even if they were a trifle old”.

“Well, perhaps they are good tunes,” replied son John, “but they need a long, long rest.”

“At any rate,” he continued, “this

brings me to the point I want to talk about. Our local band hasn't changed a particle in thirty years. Yes, they have new uniforms—rather modern affairs with white Sam Brownes, worn by a bunch of old fellows, far too advanced in years for such gala attire, but the atmosphere in the band room is the same as always. I really believe those are the same cigar-box cuspidors that were in use before I went away to school. The chairs occupy the same positions—occasionally being moved to one side to sweep the year's accumulation out from under. Tim Hardy's alto hangs on the same hook, except when Tim is holding it during practice and band jobs. Cy Wethering's leather trombone case possesses Hanger's Rights on the hook to the left of Tim's, and Phil Messenger's bootleg clarinet case has long claimed the peg to the right. Fine artists, these boys! 'It's silly to practice' is their motto. . . . 'Ain't touched the horn, 'cept at practice for twenty years.' . . . 'Just got a natural aamboocher.' . . . 'Never took a lesson in m' life.' . . . 'Lots of talent in our family. Old man could play jigs and reels on an upright alto all night long, 'n' couldn't tell one note from another.' . . . 'Remember the time that smart young feller took 'Pop' Gaylord's place when he was sick? Tried to tune up the band. Say! did he get the horse laugh!' . . . You know all these hoary gags, Dad, you've heard them, and told them time without number.

“Eight o'clock is the official gathering time. Some are there at that time, eight-thirty gets most of them. 'Pop' Gaylord starts getting the music out about a quarter of nine. He passes it out unaided—this is a task he would never think of relinquishing—and, finally, 'Well! let's get goin', boys.' Much time is consumed in getting seated.

“A lot of wit and humor is released. 'Got yer mouthpiece with ya tonight, Abe?' . . . 'Better see what's crawled

inta that pretzel of yours, Dan.' . . . 'Gosh, Eb, why don't you try tightening up that roll-a-hide?' . . . 'Ted Newberry is gettin' dang partikler—cleanin' his reed.' . . . Finally, 'Pop' raps for order.

“‘All right, boys, fun's over, let's play number six.’

“‘My gosh, 'Pop', we started with six last three times, let's make it nine.’

“‘Naw, nine's no 'count, the best tune in the book is fourteen—no sharps or flats for the altos.’

“‘All right, boys, what do you want to play, anything to stop the argument.’

“Chorus, 'serzzensteen.' 'All right, let's play four.’

“‘They're off, and let the best man win. Then, the 'Wizard', more argument. 'Sober Last August', a new number, 'Narcissus'. Twelve men, tried and true, carry the practice to a successful conclusion, at ninety-fourty-five. 'Let's go down to Ed's and get a bowl of chile,' suggests someone, and the horns are hastily returned to their hooks.

“Dad, when you sent me to stay with Uncle Jim, so I could attend high school in Metapolis, I entered a new world. Naturally, as the prize young player of the Booneton band, I thought I was some pumpkins, but what an awakening I had. At first, I was hostile, but the band instructor, Mr. Reeves, took me aside one day, told me all the funny gags I had learned to think were a part of a smart bandsman's bag o' tricks, and then proceeded to show me the difference between clowning and actually playing. I was informed that the band would, and could, struggle along without my valuable assistance, in fact, unless I was willing to subscribe to certain rules and regulations, as well as to agree to take lessons and practice diligently, there would not be a place for me in the band. It took several days for his words to sink in, but I decided that the puddle of water had expanded into a large lake, and I was a very, very small frog in an entirely new setting.

“By listening, I found that most of the other members of the band were far ahead of me in knowledge of the rudiments of music and the ability to play their instruments. The discipline maintained during rehearsals, concerts, and band formations was a new and severe experience for me at first, but I soon began to understand why discipline was necessary, and how it assisted the instructor in accomplishing his purpose. There was no talking, or even whispering after

the order was given for quiet. Every instrument was held just so. The entire band rose as one person when the instructor stepped upon his platform. One eye on the leader at all times—he might stop right in the middle of a phrase, and woe to him, or her, who slopped over.

"My first encouragement came during the second year. Mr. Davis, my private teacher, assured me that, if I would work hard, he was sure I could place in the district finals, and might even make the state contest. And, did I work? You know I did, Dad, because I won out the next spring in the state, and the following year squeezed into first division in the national.

"During this time, the Metapolis high band went to the top. That took training. But no school athlete ever trained harder for games than we did for those contests. It was because of this coaching and training that it was possible for me to make the first band at the university my freshman year. There, the discipline was just as exacting, more so in some ways. There were four hundred bandsmen at the U, and a good third of them could step into any of our shoes and carry the load.

"You don't know it, Dad, but four of us drive over to Finchburg once a week for rehearsal. They have a real band over there; a leader who has had a world of experience and training. They have a fine library of music, and we 'go to town' from seven-thirty 'til ten without taking a smoke, or making a wisecrack. Some of the fellows drive nearly fifty miles, just for the pleasure they get out of playing in the manner in which they learned to play in high school and college.

"I've been thinking a lot about this thing, Dad. Every year the alumni of former top-line high school and college musicians grows larger. Take a trip around and listen to some of them, induce some of the old timers to go with you. Some of those bands sound like the nation's finest professional organizations. Of course, some of the boys have gone into the dance band game, but most of us are following other lines. Here are four of us in Booneton—a dentist, two lawyers, and an engineer—all pretty decent musicians, but we would be back to the 'Wizard Overture' stage in short order, if there wasn't a first-class band nearby to keep us on our toes.

"Dad, I think we should start a Better Home Town Band Campaign. Develop a Home Town band if it is possible to do so. If not, then a District band, centrally located. Fifty or sixty men and women interested in

retaining their ability to play, and in satisfying their artistic desire for the expression of music in the band ensemble, would, I am sure, be willing to assume the cost of securing a competent conductor, the purchase of a library, and the expense incidental to securing proper quarters for rehearsals. In time, there should be some revenue, because bands of this caliber would be in demand for concerts.

"While I have strayed pretty far from the way you fellows used to do it, Dad, yet I have always admired your devotion to the old Booneton band. I don't think there is a finer hobby in the world. The standard of perfection has gone up the pole a long way, Dad, but the idea is still the same. You know, I'm so pepped up over the possibilities of bands in the future that I just wish you and I could hit the Sawdust Trail evangelizing for better bands. There are a lot of barriers to tear down—'Our band's as good as any'. . . 'No sense in these high fallutin' bands'. . . 'Give me a good old brass band, playin' them rarin', rantin' marches that make all red-blooded patriots stir their feet'. . . 'What's the sense of all these trills, frills, and twiddles—give me a good old E-flat cornetter

that tops the hull twenty of 'em'. . . 'Bands ain't symphony orkesters, they should be kept bands'. . . 'Ya don't get this town helpin' ta support no band in Coon Hollow'. . . There'll be lots of opposition, but the Association of Former High School and College Bandsmen should be equal to the occasion. City limits, county limits, even state limits, do not mean nearly so much as they once did. We get around pretty fast these days. The boys who used to walk six miles to band practice consumed more time than we do going forty miles to Finchburg. When we get to playing concerts in this village and that city, people will get to know us—some of their own men and women will be on the stage, and they will soon lose that old-fashioned feeling of distrust for the stranger.

"These better bands should provide an inspirational goal for the young player. When I come home from college, there will be a place for me in the band—the kind of a band I have grown accustomed to.

"You look tired, Dad, and I don't blame you. I didn't plan to get so steamed up over this. What! you're sold on the idea? Well, hooray! Put 'er there. Let's go to work."

Another SCOOP for the School Music Building Boom

● MICHIGAN CITY, Indiana, has just moved its high school band and orchestra into its new quarters in a \$225,000 W. P. A. gymnasium and auditorium building.

There are nine rooms devoted exclusively to music: six practice studios, large band room, a smaller room for strings, and a storeroom. The band and orchestra practice room measures 27x52 feet, with a 12 foot ceiling. The

six individual practice rooms are 7x10 feet. These are to be used for solo and small ensemble work. The walls between these rooms are of hollow tile, double insulated with Celotex. Off the large practice room is the director's office.

Palmer J. Myran, director, had a unique way of showing the music quarters to the public. He first presented a band concert in the junior high auditorium, after which, guides by way of contrast led the audience of approximately five hundred down to the basement and through the boiler room to

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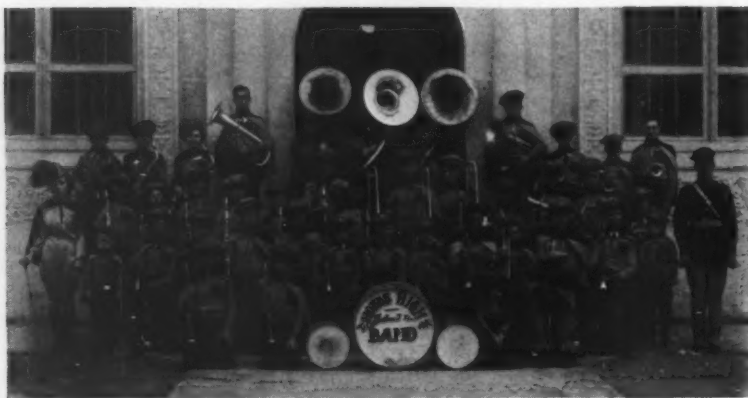


Large practice room (above). Door to the left leads to the director's office. Janice Carstens and Jeanette Kambs try out small practice studio.



Something More about "MODERN Trends"

By Lawrence W. Chidester, A. M., Ed.M.
Instructor in Music, Director of Band and Orchestra
Tufts College, Boston, Massachusetts



In the January issue of *The SCHOOL MUSICIAN* appeared Travis B. Shaw's article on "Modern Trends". Mr. Shaw is band director at Hobbs, New Mexico. Here is his high school band.

● **THIS ARTICLE** is intended to sequent the paper by Travis B. Shaw which appeared in the January, 1937, *SCHOOL MUSICIAN*. The first controversial point concerns selection of students for instrumental training. Mr. Shaw advocates going to the school records and selecting those pupils with the highest rating on Terman or Alpha tests. But is such procedure consistent with the philosophy of progressive music educators who say: "Music for every child—every child for music"? Stated more fully in the 1936 Yearbook of the Music Educators Conference, their philosophy reads:

"We have pledged ourselves to do all in our power to discover, encourage, and develop, in school hours and at school expense, every child's interest and talent in music. We believe, moreover, that such interests and talents are, however small or however great, at least equally genuine, and that equally will they be spiritually rewarding both to the individuals and to the social complex."

This difference in the basic philosophy of instrumental music education

came to a head at the recent meetings of the Music Teachers National association in Chicago. Dr. Howard Hanson stated his belief that the time has come when we shall have to select our music students more carefully; that too many students without the necessary talent and interest have been encouraged to enter our field. He would, I believe, advocate more rigid testing. Dr. Joseph Maddy took issue and expounded the philosophy of the Music Educators Conference. The applause from those assembled in Chicago seemed to favor Dr. Maddy's viewpoint.

It is true that many fine bands and orchestras have been developed by rigid selection of students. One Iowa school system, whose organizations have placed in Division I of national contests, finds high IQ pupils in the grades, interests their parents, chooses instruments for them, and makes their purchase of a horn easy through the local music dealer. Any school system can have an outstanding band or orchestra if it confines its instrumental music activities only to pupils with the following qualifications:

1. A high IQ;
2. A high score on Seashore tests;
3. A physical and emotional adaptation to the instrument chosen;
4. A financial ability to purchase a high-grade instrument;
5. An ideal vision of what school instrumental music will mean to them in their future lives, with stress on avocational values;

and if it provides a pedagogically sound instrumental music curriculum together with good instruction.

I confess that at the moment I am on the fence as regards this controversy. But I am about ready to jump the barrier and support the motto: "Music for every child—every child for music." My reason is this. One of our greatest problems today is to put instrumental music into every school curriculum on a par with academic subjects. If we insist upon giving instrumental training only to those children with high intelligence, the solution of this problem will be made all the more difficult. School administrators will be loath to give academic equality to a subject which trains the few. If its objectives are widened, it will train the many and thus merit full recognition as a school subject.

Another reason that might be advanced against a high IQ as a guide in selecting band and orchestra beginners is the fact that many school musicians do not turn out to be excellent students but do become very fine musicians. I know that good musicianship and high intelligence *as a rule* go hand in hand, but if we do not offer to all academically inferior but musically talented students the opportunity to study instrumental music, are we not committing a grave injustice to society as well as to the individuals concerned?

The second controversial point in Mr. Shaw's paper concerns the type of class lesson to be adopted. Much has been written on the homogeneous instrument class (a separate class for each instrument) *versus* the heterogeneous instrument class (one for brass, one for woodwinds, one for percussion). What I have to say on

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The Baritone

By Ralph R. King

State College of Education

Greeley, Colorado

● **THE BARITONE** has often been referred to as being the "daddy of them all" and the cello of the band. Truly, it is a beautiful instrument, and its colorful solo and obligato parts make it one of the most desirable instruments any youth may select.

This instrument, usually having three valves, has a compass of two and a half octaves, however, in the case of the baritone-euphonium, having four or five valves, the compass may be extended to three octaves. Even this compass may be increased and higher tones obtained when in the hands of an advanced player of exceptional ability, but these tones are seldom practical except as a demonstration of the instrument and for a few solos. The above examples are shown in the bass clef mainly because the baritone seems more closely related to other instruments of the bass clef and because of its being a more practical clef to use. By using this clef fewer added ledger lines will be required, therefore, becoming less confusing by confining a large amount of playing within the staff itself. It is, indeed, helpful to know both the treble and bass clefs equally well so if a substitution of parts is necessary or a solo part written for an instrument is not represented, the player can execute the part readily regardless of the clef used.

No matter how advanced the player is or how advanced he thinks he is, there should be a place in the practice period for long tones, perhaps beginning on F, the easiest sound which can be produced, and working both ways from this point such as shown in the accompanying scale. If this becomes tiresome, use the regular B-flat scale ascending and descending using the broken chord.



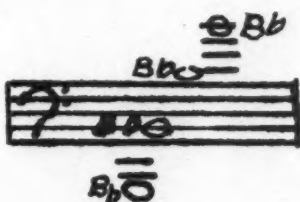
Mr. King

After this procedure, a variety of technical exercises of scales and studies will prove very beneficial. Budget your time, and let this part be at least a fourth.

One almost unforgivable fault is that of an overemphasized vibrato, generally referred to as a "nanny



goat" vibrato. By this term you will readily conceive what is meant. The writer has had several occasions to witness an organization almost ruined by some individual player, not always baritone, who insisted upon being heard and noticed above all others by this means. In the case of solo work it may be permissible to a certain degree but should be controlled at the discretion of the performer. In



ensemble playing, the art of blending with others as a unit is far more important than trying to be an outstanding example.

In speaking of faults to be avoided, a word might be said about an unbalanced performer. Undoubtedly triple-tonguing has its place in practice procedure, but not at the expense of equally, perhaps more, important qualities. I have observed students and pupils who would never produce a sound without its being triple-tongu-

ing and who would continue this for hours and even days. Truly, when it came to a rendition of a composition, it was as smooth and accurate as could be found anywhere, but as a result of the practice hours, breathing, phrasing, meaning, and tone had been sacrificed. This is when triple-tonguing becomes a fault to be avoided.

The student should be encouraged to appear before an audience to play whenever called upon, because a certain amount of learning will take place in different environments, and in situations that will prove helpful.

The baritone player has the opportunity of participating in numerous types of organizations. Such participation provides means of giving him a broad field in which to enjoy his associations while in school, and at the same time of providing an experience which is meaningful and which contributes to his happiness.

Any normal youth finds both pleasure and satisfaction in achievement; this can only be attained by constant application on the part of the individual. With such application and achievement the player cannot help having a greater understanding, as well as becoming a more intelligent participant, performer, and consumer of music.

The Saxophone

Its Place in the Concert Band

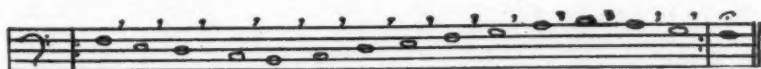
By Geo. C. Wilson

Columbia University

● **AS POPULAR** as the saxophone is, and as many times as we find the instrument played well, it suffers much from omission or ill-use in many bands. There are bands that are badly overbalanced with too many saxophones, and there are still some directors who consider the instrument of little importance in band work.

The tone colors of the alto, tenor, baritone, and bass saxophones are most essential to good band work. Used in quartet, quintet, and sextet combinations, these instruments form a body of tone that cannot be duplicated by any other group of instruments. When used in combinations with the alto clarinets, bass clarinets, bassoons, cellos, and string basses the saxophones very successfully fill in the middle and lower voices of the reed family. The saxophone tone alone has a most solidifying effect on the band tone color. The tone of

(Turn to page 30)



News and Comments

Enter Hammond Organ

● FOR SOME MONTHS, James Robert Gillette, conductor of the Carleton Symphony band, has been experimenting with the Hammond organ and a Chamber orchestra consisting of flute, oboe, clarinet, bassoon, French horn, first and second violin, viola, cello, and string bass. The result of his experiments has been so startling that he is taking on leave of absence from Carleton College during 1937-1938 in order to make extended tours with the Hammond organ and his Chamber orchestra.

Mr. Gillette has been recognized for many years as one of America's finest players. Because of his development of the Carleton Symphony band and his interest in instrumental music, many have been unaware that his official title at Carleton is that of college organist. The band has always been his musical hobby.

In order to present a superb Chamber orchestra, Mr. Gillette has interested some of America's finest string and wood-wind players, who, with him at the Hammond, will offer programs that are as strikingly new as they are musically excellent. Those who have heard this ensemble declare it to be a new synthesis in tonal coloring and unique in the annals of American music. The programs will be designed particularly for schools and colleges. The organ will be used both as an integral part of the Chamber orchestra and as a solo instrument.

• • •

Hackensack's New Music Dept.

● A new instrumental music department has been inaugurated in the Hackensack, New Jersey, public schools with Raymond C. Rogers as its director. Mr. Rogers began work on November 1 and now has a band of 125 pieces, which will give its first concert on February 17.

Instrumental training has been started in three grammar schools and will soon be extended to three other elementary schools in the system. Orchestras have been organized in two junior and one senior high schools.

Mr. Rogers was formerly director of music in the North Plainfield, New

Jersey, public schools, and prior to 1936 was head of the Nebraska State Teachers college music department (1925-34). At present he is chairman of the Instrumental Solo and Ensemble Contest Committee for New Jersey, on the Committee for orchestra contests in New Jersey, and on the committee for tryouts for the All-State band to be used in the first annual band clinic, February 12 and 13.

• • •

Expanding

● Instrumental music in the public schools of Elkhart, Indiana, is making rapid gains under the personal direction and management of David Hughes, who began his phenomenal career in that city as director of the high school orchestra. Since then he has taken over the instrumental work



The trombone Stenbergs of Elkhart. Left to right: the father; Patricia, a freshman; Franklin, senior, student conductor, and president of band; contender in National Contest on baritone and trombone for 2 years.

of the entire city, including the direction of the high school band, and this year persuaded the school board to extend the work more vigorously into the grades. Robert Welty is the new man in charge of the grade school program.

As is generally the rule, there was a great deal of apprehension on the part of those responsible for juggling the school budget. The idea of increasing the instrumental expenditure was not exactly in high favor. But since

the junior high school concert, given on January 2, doubts have turned into enthusiasm and a high spirit of appreciation prevails in the city.

With the permission of Tom Keene, editor of the *Elkhart Truth* we quote you here an editorial which appeared in his paper the day following the concert.

"The concert of instrumental and vocal music given last night by the Central junior high school music department in the auditorium demonstrated the value of training students for appreciation of the best in music. For the young people responded admirably to their training, and by means of the string orchestra under the direction of David Hughes, the band under the direction of Robert Welty, and the chorus under the direction of Miss Wilma Dick, showed they were capable of interpreting music so satisfactorily as to delight a large audience. The growth of the music department of the city schools under Mr. Hughes has brought needed facilities for the beginning of early training of students to take their places in the excellent high school musical organizations."

Let this be a lesson to directors who, seeing the need of expanding the instrumental activity in the school system, yet succumb too easily to omnipotent objection. School authorities are unquestionably sincere and conscientious in their efforts to keep costs down. But they are just as surely open to conviction, and a fair test of any intelligent plan to increase instrumental music activities in the school system will generally result in just the kind of community approval and support as is manifest in this case of Elkhart, Indiana. It is your problem to bring about sufficient conviction to get that test. If you are sure you are right, keep at it. Don't give up.

• • •

On the Air Again

● Davidson College of Davidson, North Carolina, resumed its weekly radio programs, Tuesday, February 9, from 10:30 to 11:00 p.m., E. S. T., over station WBT, Charlotte.

Listen again to those stirring marches, overtures, waltzes, and college medlies, as played by the symphonic band under the baton of James Christian Pfohl. The quartet is also on again, singing old southern favorites and familiar hymns.

• • •

Tri-State Band Festival

● The Fifth Annual Tri-State Band Festival will be held in Enid, Oklahoma, on April 8, 9, and 10. It is sponsored by the Phillips university band and the Enid Chamber of Commerce. Milburn E. Carey, P. O. Box 2214, Uni-

versity Station, Enid, is general chairman.

Contests will be held for bands and orchestras in concert playing, marching for bands and drum corps, parading, voice, every symphonic band and orchestra instrument, and two events for drum majors. One of the high lights of the festival will be a selected massed band of 500 pieces. Distinguished guest conductors will direct this band, made up of the best high school musicians in that part of the country. Guest conductors and judges will be: Dr. Frank Simon, Capt. Charles O'Neill, Dr. A. A. Harding, Dr. Joseph E. Maddy, Charles B. Righter, D. O. Wiley, Francis J. Foutz, and Col. Earl D. Irons.

In previous contests participants have come from Oklahoma, Kansas, Texas, Arkansas, and Missouri, and now additional states are interested.

Nice Letter

● I wish to thank you for the honor you bestowed upon me by having my picture on the cover of this latest SCHOOL MUSICIAN. Was I surprised when I tore the wrapper off and saw myself on the front cover! It sure makes a fellow feel swell.—
Arthur Nicholson, Sharon, Wisconsin.

Regional Contests

● THE PROCESS OF individual organization by the respective Regions for the new era of national school music competition is fast revolving into form. The new festival firmament is taking shape, and it is only to be expected that as these sectional organizations gain strength and their full growth of experience and self-confidence, they will also acquire independence of thought and action and assume a great measure of self-government.

Region 9 at Lawrence

National School Music Competition Festival Region 9 is a new addition to the plan as originally presented at Urbana. This region consists of the territory indicated in the accompanying map. The organization is headed up by regional chairman David T. Lawson, Topeka; assisted by Lytton S. Davis, Omaha, secretary-treasurer; and Dean E. Douglas, Jefferson City, Missouri, vice-chairman.

Other members of the regional board are Virgil F. Parman, Dodge City, Kansas; Wilfred Schlager, Kansas City; A. G. Harrell, Kearney, Nebraska; L. E. Watters, Des Moines (other Iowa member not announced); Lloyd Healey, Longmont, Colorado (other Colorado member not announced).

At the organization meeting held in Kansas City on January 23, it was definitely decided to hold a competi-

tion festival in May of this year at the University of Kansas, Lawrence, superseding the annual festival, which has been held there in the past. At this meeting it was also definitely decided that Omaha shall be the host city of the contest in 1938.

Only bands and mixed choruses will be included in the 1937 contest, Miss Mabelle Glenn having charge of the latter contest. The band competition will be carried on under the regular national regulations, except that they may play any two numbers from the national list according to the number classification of this list. Class A, 85-95; Class B, 75-90; Class C, 61-79; Class D and E, 55-69. Band entry fees were established at \$1 per student and \$5 for the organization membership fee. Mixed chorus entry fees are fifty cents per student and \$5 organization, the latter including the director's membership in the National Vocal association.

Bands will be qualified for the regional festival in the ratio of one to each ten bands in each classification in each state. It was recommended that these bands be selected and reported as soon as possible for the convenience of the local committee.

A committee was appointed by Mr. Lawson to investigate the advisability of conducting a regional clinic. Mr. A. G. Harrell, Kearney, Nebraska, chairman; Dean E. Douglas, Jefferson City, Missouri; Virgil F. Parman, Dodge City, Kansas; H. K. Walther, Englewood, Colorado; and Charles B. Righter, Iowa City. This committee is to report to the regional board at the Lawrence Festival in May of this year.

No string solos or ensembles are included this year, since the National Orchestra association is holding its last national event at Columbus, Ohio. Wood-wind and brass solos and ensembles will be included. Vocal competition will be limited to mixed chorus.

Five Contests in 1937

According to advice recently received from President McAllister, great interest is being demonstrated in the regional events, and it looks at this time as though national regional contests will be held in Regions 6, 7, 8, 9, and possibly 10 this year. Region 3, which includes the Illinois area, will not hold a contest this year, deferring and co-operating with the National Orchestra Contest at Columbus. "Regions holding contests this year," writes Mr. McAllister, "are discouraged from including orchestra events as a gesture of co-operation to the orchestra division."

Each of the regions will be known as National School Music Competition Festival Region —.

The Texas-Oklahoma section will hold its contest in Oklahoma City on May 14 and 15. The officers of this region are as follows: Joe Berryman, Fort Stockton, chairman; Paul Brannon, Levelland; Otto Paris, Kilgore; W. G. Brandstetter, Palestine; Warren Reitz, Harlindale; Lloyd Reitz, Weslaco; Glenn Truax, Shamrock; C. W. Beene, Panhandle; all the aforementioned in Texas; L. M. Calavan, Oklahoma City; and Henri Minsky, Norman, Oklahoma.

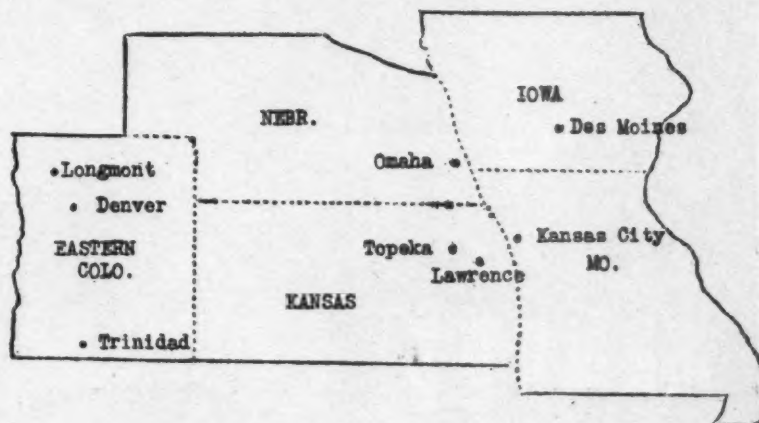
"Our plans are in accordance with the suggestions of Mr. McAllister," writes Mr. Berryman. "You will recall that Texas is divided into four separate states for the contests due to the size. These four together with Oklahoma and New Mexico make up the southwest region."

Music in Constitution Ceremony

● THE ART OF MUSIC which from time immemorial has been used to commemorate great historic events will have an all important part in the

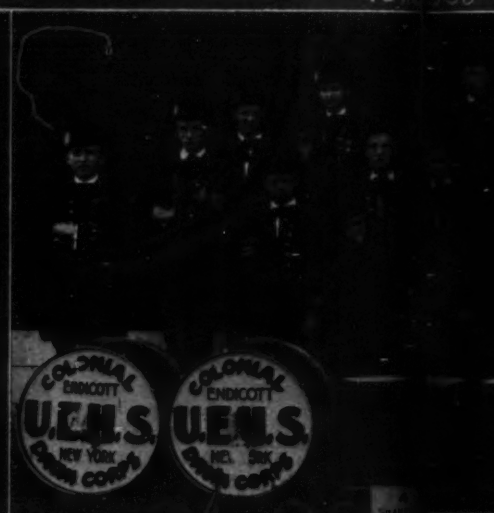
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Region 9—National School Music Competition Festival





Flower H. [unclear] [unclear]
-June 1936



Lookie, Lookie!

1. The Lucy Flower high school orchestra of Chicago. Lucy Flower is an all-girls school. The orchestra meets one period daily and is under the direction of Marie E. Brugger. It officiates at assembly programs, graduation and class day exercises, and the string ensemble plays for the senior teas, and other smaller events. In the spring a big Music Festival is held.

2. New Oxford, Pennsylvania, high school band. Directed by Paul A. Harner. Organized in 1932, and in the spring of '33 placed third in Class C in the district contest. In 1936 with forty-five members the band qualified for the national contest and rated third division at Cleveland. \$700 was raised by business men and individuals in a week, and a festival conducted by the school added to this fund and all together made possible the five-day trip to Cleveland.

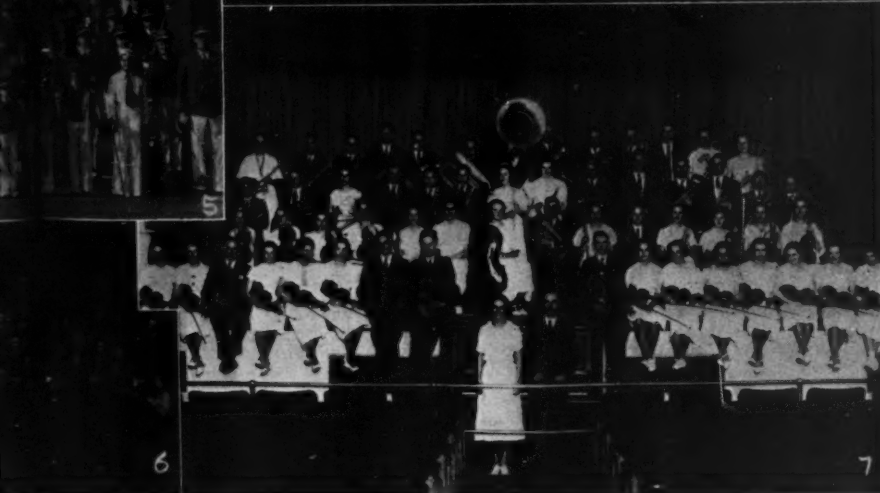
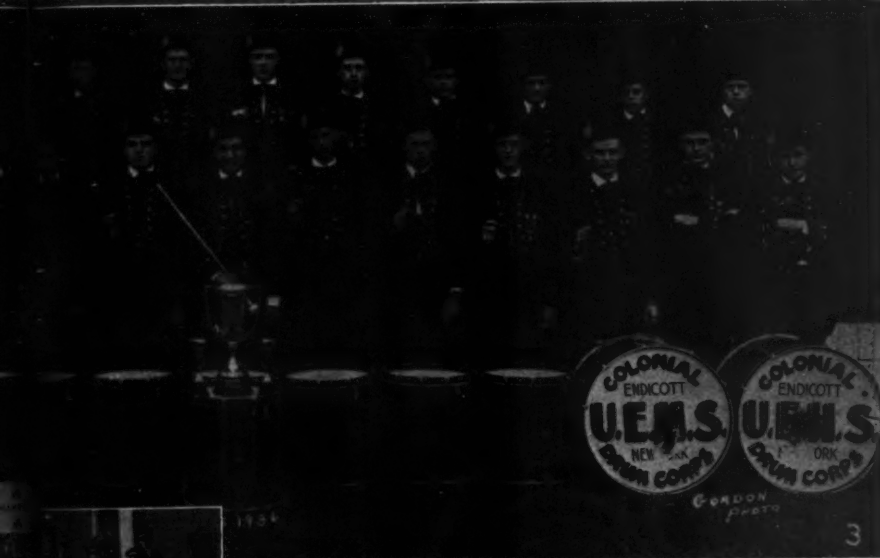
3. Colonial drum corps of the Union-Endicott high school, Endicott, New York. Instructed and drilled by Acton E. Ostling. Attended the annual convention of the New York State Fife and Drum Corps Ass'n last June and won first place in ancient playing; best appearance on parade (juniors); highest playing average of any junior corps, regardless of class; and six individual medals in the fife, snare drum, and bass drum competition.

4. After receiving a first division rating in the Greater Cleveland Band Contest in 1936, the East high school band of Cleveland participated in the national contest. Here the band placed in third division for Class A bands. D. Ernest Manring is the director.

5. Seventy members, attired in green, make up the Shamrock, Texas, high school band which is directed by Glenn Truax. In the spring of 1936 the band won a rating of highly superior in Class D first year bands at Amarillo.

6. This is the Marshall high school orchestra of Chicago, directed by Merle J. Isaac. The high school parents association recently gave a concert. On the program appeared the sixty-piece band, directed by Clifford P. Lilly; the intermediate orchestra of seventy-five, directed by Ralph C. Lewis; and the symphony orchestra, directed by Mr. Isaac.

7. Fort Morgan, Colorado, high school orchestra, directed by Donald L. Foust. Over 250 students are studying music in the schools. The sixty-piece orchestra won a rating of excellent in the 1936 state music contest in Denver. Only six players were lost through graduation, so Fort Morgan hopes to rate high again this spring. There is also a fifty-five-piece band that won superior in the state contest.



Eavesdropping

By Mariann Pflueger

Did that "certain someone's" Valentine leave you all goose pimply? Why not surprise some "C.S." with a picture in **The SCHOOL MUSICIAN**? Get down to brass tacks pronto and scribble off some words of praise and glory, and we'll print your return Valentine in March. To avoid your disappointment and to be sure of a surprise for that "C.S." see that any pictures and words of p. and g. reach us by February 25.

It's the Flute for Jean

A piano was the first instrument on which Jean Klussman of the Topeka, Kansas, high school band and orchestra learned music.

Every year, less one, since she was five years old, Jean has taken piano lessons and has done much solo and accompanying work, presenting a recital in 1935.

In July, 1934, she took up the flute under Prof. D. T. Lawson. Since March, 1935, she has been studying



with Brown Schoenhelt, first flutist with the Kansas City philharmonic orchestra. She has held first chair in her high school band and orchestra for two years. In the Kansas state music meet and in the Mid-Western band festival in 1936 she won first place on the flute and was awarded scholarships to the summer session of the music school at the Kansas State Teachers college and the Mid-Western Summer Music Camp. In the national flute solo contest she placed in first division.

Jean is a member of that national music organization, the Clef Club.

Carthage, Illinois

George Cooper, News Reporter

We bring you here the latest photograph of the Carthage, Illinois, high

school symphonic band. This band has won the district championship for the past five consecutive years. In 1934 it placed in the first division in the state contest and in the second division at the national in Des Moines.

In addition Carthage boasts a reserve band and a beginners' band. The band will take part in the Carthage College Band Festival on February 13. Each year the high school puts on a spring music festival to which fourteen schools in Western Illinois send bands, orchestras, or choruses. The C. H. S. band is maintained during the summer months, giving concerts each Saturday night. Lester S. Munneke is the director.

"The Brook" was a Winner

Elmer John Nicklas, Jr., sophomore at the Shaler high school in Glenshaw, Pennsylvania, selected "The Brook" by



Wetzger as his solo when he placed in first division in the 1936 national solo contest for flutists. Elmer, like Jean Klussman (see Eavesdropping article "It's the Flute for Jean") took piano lessons before he started on the flute.

Only two months before the contest, Alois Hraback, outstanding Pittsburgh flute teacher, heard Elmer play, and persuaded his Dad to



let him give Elmer lessons. This he did and in six weeks' time Elmer entered the contest and placed second in the state. In 1936 he won all preliminary contests on his flute and went on the national, where he made first division. Thomas Smink is his director.

Centralia Wins Again

(Picture above)

We simply can't get away from Centralia, Illinois. For the size of the city there are a good many first division national solo contest winners there. This time Jimmie Arndt takes the spotlight. His selection played in the 1936 national alto saxophone solo contest was the First Movement of Gurewicz Concerto.

Jimmie is a member of both the Centralia high school band and orchestra under the direction of Scripps Beebe.

Lead Governor to Office

Lenoir, North Carolina, high school band, of which Capt. James C. Harper is director, again stepped into prominence down in the land of the long leaf pine. This time the Lenoir musicians went to their capital city of Raleigh and took part in the inaugural parade of the new governor, marching immediately in front of the automobile which took the old and new governors from the Executive Mansion to the Memorial Auditorium.

Fay Chose "Solo De Luxe"

For five years Fay Brandis has taken saxophone lessons and studied under the supervision of William Schueler, formerly first clarinetist in Sousa's band. Although Fay was eligible to compete in the 1935 national solo contest, he was unable to go until 1936, when he made a first division. His number was "Solo De Luxe" by "Duke" Rehl.

He has been a member of his high school band and orchestra for four years and has held the solo



saxophone chair in both groups for the same number of years.

Scottsbluff, Nebraska

Picture 1

Jack Berggren, News Reporter

Here is a picture of the Scottsbluff high school band, taken after its annual concert, December 18. There were twelve numbers on the program, two of them were presented by a cornet trio and flute and clarinet duet. Another was a xylophone solo by our reporter, Jack. He played "Xylophone Rag". The cornet trio, James Flehn, John Colbert, and Ben Keeler, played "Triplets of the Finest". "Il Bacio" (The Kiss) was the number played by Joe Schrock and Bill Barbour, flute and clarinet, with Jack Berggren at the piano.

Director Leo W. Moody and the band are now working on the Nebraska required number, which is "Apollo Overture" by Haydn Wood.

DeKalb, Illinois

Picture 2

Harold Mann, Jr., News Reporter

Our reporter brought this picture to us personally, and saxophone-player-sitting-in-the-first-seat-the-third-row-right, came along, too. We were very happy to have the boys come in, and we wish that everyone of you might bring your news and pictures right up to our office.

Director Lawrence Fogelberg and the band are mighty busy these days, with their spring concert coming on March 12, and this being contest time and the band being contest-minded. DeKalb high is a Class B band.

H. H. S. B. Numbers 62

Picture 3

Sixty-two members make up the personnel of the Hobart, Oklahoma, high school band. Ferris M. Thompson has been instrumental instructor in the Hobart schools for four years, and for the last three years the band has won first place in the instrumental division at Southwestern District meet at Weatherford, Oklahoma.

We Made the Nat'l, Too

Picture 4

For five years the Ellicottville, New York, high school band has been organized with Paul Smith as director. This band is located in a small farming district, and has been competing in contests since 1923, when it received a superior rating in a sectional contest. In the 1936 national band contest it rated division four in Class C. The band plays for many outdoor events and is very active in its community.

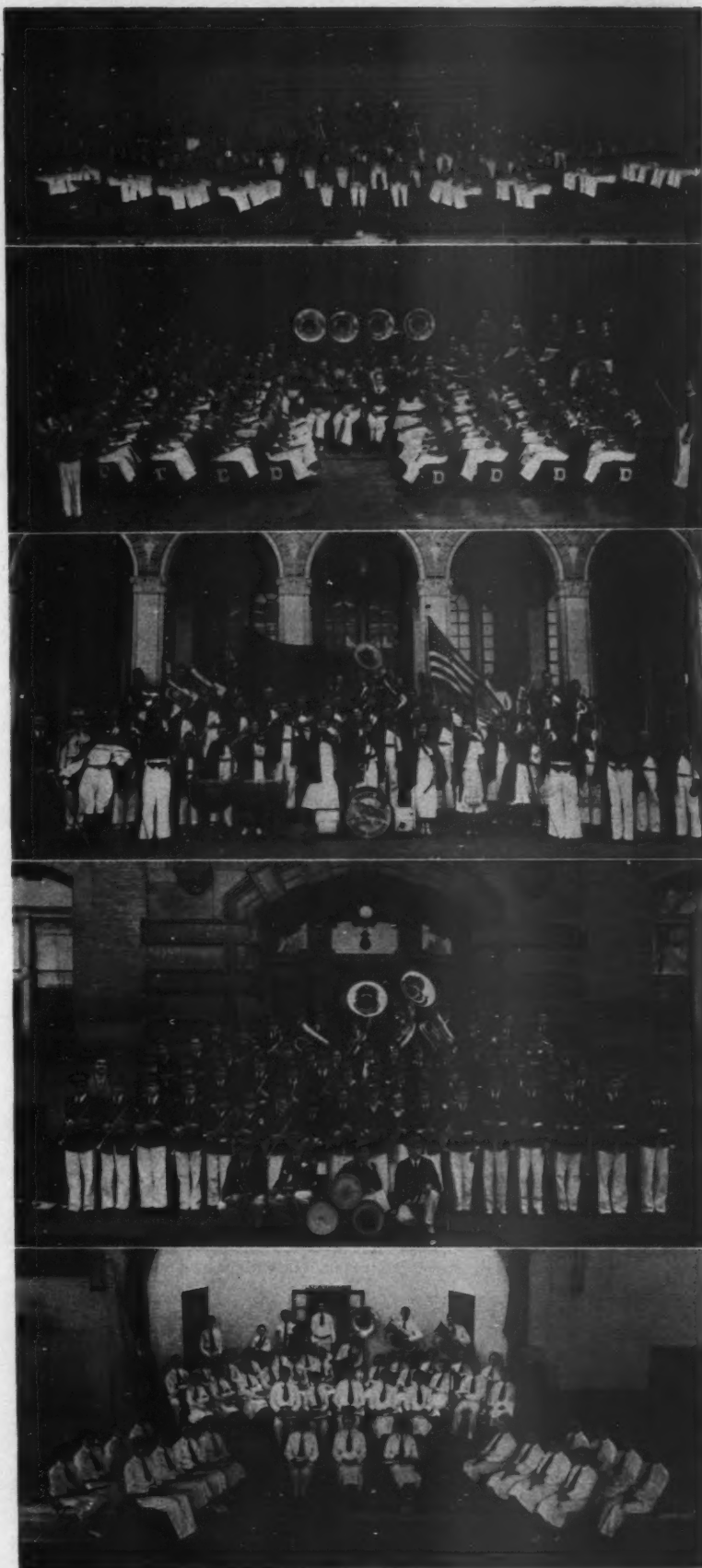
Tastes Good

Picture 5

The Waverly, Illinois, high school band had its first taste of a national contest last spring at Cleveland. There it rated in the third division for Class C bands. In the state Waverly has won honors for the past four years. Carl H. Fischer directs these "tasters", who will, no doubt, go back for more.

An Idea for Graduates

A few months ago a band made up of young musicians, ranging from fifteen



to twenty-two years of age, was organized in Trinidad, Colorado. This organization is a civic proposition.

He Started on the Violin

It was at that early age of nine when Robert Klotman of the Glenville high school band and orchestra in Cleveland, Ohio, started his violin lessons. When he entered junior high, he learned tuba; and then at high school he was changed to viola.

In his senior year at high school he became principal of the viola section, head librarian of the orchestra, and student conductor of both the band and orchestra. In the 1936 national solo contest for orchestra student conductors Robert placed in first division. He was also a member of the string quartet from Glenville that made first division in the national. Melvin L. Balliett is the director at Glenville.



What a Lad!

Clyde Menke, Jr., is in his second year at the Marina junior high school in San Francisco, California, where he is a member of the drum corps and Head Yell Leader.



He is a member of, and leads, the 72-piece Olympic Club Band; a member of the Olympic Club Orchestra; St. Mary's College 108-piece band; University of San Francisco 90-piece band; Olmstead juvenile band of San

Jose; performed at the National Air Races in Los Angeles last September with John Boudreau's band; was solicited to appear at the Pasadena Tournament on New Year's Day but had already accepted an invitation to perform with the Olympic Club Band at the Shriners' East-West football games

These quadruplet French horns and their players went to town at the last national ensemble contest. They made a second division rating. The boys are, left to right: Bill Oesterling, Lawrence Gougler, Arthur Anderson, and Leonard Cole. Their director is Graham T. Overgard. The Urbana, Illinois, high school band, of which these boys are members, made a rating of first division in Class A at the 1936 national.



and pageant. Clyde is strictly an amateur.

He is proficient in tap dancing and is now studying the drums and the clarinet. He is on the school's track team and on his class basketball team. He is also a member of the Boy Scouts of America.

East Bridgewater, Mass.

David Norcross, News Reporter

Six years ago all the players that could be mustered for either a band or an orchestra were six violins and one trumpet. Through class instruction and other carefully worked out plans the school now boasts of a forty-piece band.

As soon as the high school addition is finished, the band is going to hold its annual concert and sponsor a minstrel show. The proceeds of both events will be used to purchase more uniforms for fourteen new members and to defray transportation expenses to the state and New England festivals. Luther Churchill is the director at East Bridgewater.

Not Washing an Elephant

Big things are expected of Charlotte Vroom, and we don't mean washing an elephant. Charlotte is a star French horn soloist of Westfield, Wisconsin, and is in the eighth grade there.



A year ago she entered the Wisconsin state French horn solo contest and made a rating of group two in Class B. The Westfield High band, too, has been a contender in the state contests, having placed high in both concert and parading. The band numbers forty-five and is under the direction of Norman B. Elliott. A program was played over station WIBU in Portage, and many requests for a return broadcast were received.

Xylophone Champion

When he was four years old, Pierce E. Knox of Washington, Iowa, contracted an illness which left him without sight. The following spring he began to take drum lessons from Harry

Umble, who after having taught Pierce for about a year, told his folks that he though Pierce would be a good xylo-



phonist. For his seventh Christmas he was given a xylophone.

When he returned to school at Vinton, Iowa, he received permission to take lessons from the instrumental teacher, and he then sent for his xylophone. The first two years Pierce says he didn't make very much progress. Then in the summer of 1933 his folks bought him a new xylophone, and upon his return to school that fall, his interest in music seemed to double; for he took up flute, piano, and made wonderful progress in his xylophone work.

In the 1936 national xylophone contest at Cleveland Pierce placed in the first division. His selection was "Home Sweet Home", arranged by Rollinson. Ralph Young is his director at school.

Mt. Lebanon, Pittsburgh, Pa.

Marine Borgard, News Reporter

A half hour program over radio station WWSW was given by the music department of the Mt. Lebanon schools on January 21 from 9:30 to 10:00 p. m. This broadcast was one of a series in "saluting Mt. Lebanon" on its silver anniversary.

Our reporter tells us that the high school orchestra proved to the band that it, too, was capable of upholding the standard set by its "splurges" in the past over the ether waves, and that A. S. Mieser shows these boys and girls "how".

Versatile—That's John

John Yousling certainly is a versatile musician. To prove it just listen to this list of instruments he plays:

piano, harp, bassoon, and saxophone. Besides all that he is student conductor of his high school band at Ida Grove, Iowa.

There is an enrollment of 150 in the high school band and bugle corps, and Milo T. Sorden is director of both these groups, this being his third year as supervisor of music there. You may expect to see the Ida Grove band listed among the winners of this year's state contest, if we can judge by its ratings in the past.



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Another Scoop

(Continued from page 17)

the old instrumental quarters, and then on up to the new building.

The concert presented in connection with the inauguration of the new instrumental headquarters was the Ninth Annual. Harold Bachman, director of the University of Chicago band, was guest conductor, directing "Ill Guarany Overture" and "Skyliner March".

Here is the program: "National Victors," *Olivadoti*; "Deep Purple," *Peter De Rose*; "Lucy Long," *Godfrey*, a bassoon solo by Henry Paine; Serenade for Clarinet and Horn", *Titi*, presented by John Helms on the clarinet and Kenneth Hedstrom on the horn; "Chicago Tribune March", *Chambers*; "Adagio Lamentoso", (Finale) from Pathetique Symphony, *Tschaikowsky*; "Imogene", *Smith*, by a brass sextet; "The Wanderer", *Harlow*, a trombone solo by Clayton Marks with Miss Jane Baker at the piano; "Coliseum Overture", *DeLamater*, with Guy Foreman, Jr., conducting; "The Three Solitaires", *Victor Herbert*, presented by the Three Kings who are trombonists, Kenneth Tortorici, Willis Long, and William Bickel; and then followed the two numbers guest-conducted by Mr. Bachman.

Miss Jane Baker, Mr. Myran's charming instrumental assistant, assisted in serving cake and coffee—a most delightful way of concluding an enjoyable evening.

Powell, Wyoming

Norma Elder, Helen Windle, Reporters

So far Norma and Helen haven't broken one especial New Year's Resolution that we are interested in, and that one is—to keep us well posted on Powell news.

Both drum majors of the forty-seven-piece band twirl SCHOOL MUSICIAN "Spinnoes". The concert band is composed of fifty-five. Several new pieces have been added; namely, three French horns, an alto clarinet, and a baritone sax.

• • •

Iowa City, Iowa

Helen Rose, News Reporter

The biggest thing on the Iowa City high school music calendar for January was its band and orchestra party—the first thing of its kind in almost two years. This is how it all came about.

Director Swartley wanted a Christmas vacation free from worry about whether the band and orchestra members would practice during Christmas vacation, so he suggested a practice contest, with the understanding that the half of the aforementioned groups practicing the least would give a party for the half doing the most.

A toy instrument was awarded Douglas Brooks, baritonist, who practiced 3360 minutes and a toy violin to Catherine Donovan, second high with 2185 minutes. About 160 persons attended the banquet which was held in the high school gym.



Kenneth Greenberger, Oboe

Cleveland Heights, Ohio

1936 National First Divisioner

(Picture on cover)

From his earliest years Kenneth Greenberger possessed a natural tendency to music, starting the study of the piano in his sixth year. This study he continued until the age of eleven when he took up the clarinet. With this instrument he played in an elementary school orchestra and succeeded to first chair solo clarinet in the Monticello junior high school band.

It was at the Cleveland Heights high school that he realized his long suppressed desire to play the oboe. Although the instrument he was given was an obsolete, military oboe, Kenneth learned how to control this double reed in a short time.

In the autumn of 1935, at the suggestion of his director, Ralph E. Rush, he began to study on the English horn, receiving instruction from Bert Gassman, solo English hornist of the

Cleveland symphony orchestra. Although the band was grooming itself for the coming National Contest, Kenneth determined to enter the English horn solo competition, and so between the two he was kept mighty busy.

Then at the National Contest in Cleveland in 1936 both Kenneth and the Cleveland Heights high school band made ratings of First Division in their respective groups. His solo number was "Romance" by Gaubert. Kenneth was also a member of the Cleveland Heights high school orchestra when it made a First Division in the 1935 National Contest at Madison, Wisconsin.

Kenneth intends to devote most of his time to the oboe, and wishes to be, some day, a conductor of a fine orchestra or to play oboe or English horn in such an organization.



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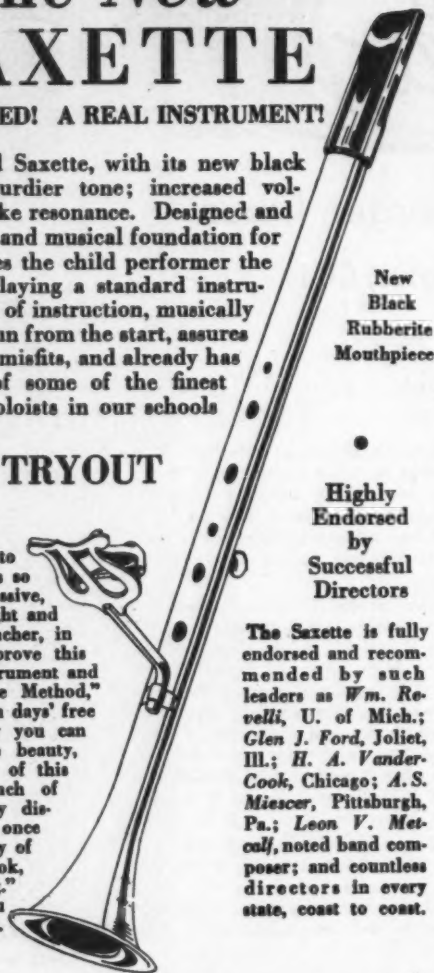
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The Winner! Robert Page

For bringing the largest number of representatives to the annual Christmas concert of the Traverse City, Michigan, high school band, Robert Page was awarded a year's subscription to *The SCHOOL MUSICIAN*. That is a mighty excellent gift, and we know Robert is going to feel well repaid for his effort expended when he receives each and every issue of our magazine.

The Saxophone

(Continued from page 19)

these instruments blends readily with the brasses as well as the reeds. The alto and tenor saxophones are especially well adapted to solo passages, in which role they are used all too infrequently.

The saxophone is many times very poorly played, but its proper use in the band is based on its being played in as careful a manner as any other instrument. The abuse of the instrument makes it as undesirable in the band as any other poorly played instrument. But when properly played the saxophone is one of the most useful and attractive instruments in the concert band.

Modern Trends

(Continued from page 18)

this subject will appear in an independent publication in the near future, but I do want to take issue here with Mr. Shaw's statement that the homogeneous instrument class requires a "Director's Utopia". Recently at a conference of directors held in the Middle West a show of hands was asked as to what type of class was *actually being used* in the schools represented. The count indicated that the homogeneous instrument class was the favorite. If so many bandmasters can organize their work to provide classes of like instruments, certainly others can do likewise without waiting for an "Utopia". The homogeneous instrument class presents schedule difficulties, but these can be solved with the co-operation of the school principal.

Mr. Shaw's schedule of two sectionals (wood-winds on Mondays and Wednesdays, and brass on Tuesdays and Thursdays—what about percussion?) and one full rehearsal per week for each student is to be commended as a beginning, but it cannot be called "modern". The modern trend for beginners is daily rehearsals or lessons in small classes with at least one full band rehearsal a week; for advanced students it is daily full band rehearsals plus extra sectionals and technique classes. Such a schedule means recognition of instrumental music on a par with academic subjects.

KEEPING PACE with the PUBLISHERS

By Forrest L. Buchtel, Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago, Staff Instructor at the VanderCook School of Music

● Contest season is just around the corner, and many are already beginning to wonder how they can improve their contest numbers. Naturally, they can best be improved by improving the band's general playing ability and understanding.

As an aid in this direction let the writer recommend to you a double page of ingenious practice material by Hubert E. Nutt, better known as "H. E." It is called the "Clinic Band Ensemble Reference Sheet No. 1" and is dedicated to to H. A. VanderCook.

Section One deals with chords and chord progression for the development of Tone Quality, Intonation, Balance, etc. Different voices of the chord progressions are identified by squares, circles, and triangles in place of the ordinary black spots, making it easier for the director and students to find the different tones in question.

Then follows a section on Counting Time, one on Dynamics, another on Musical Expression or Routine, Eight Fundamental Teaching Points or guide posts, a study of Baton Movements and their meanings, Organization Principles, and finally one on timely Quotations for teaching purposes.

There is a bookful of tangible knowledge on one of these double octave sheets.

● ● ●
Spring always means lots of ensembles of all kinds. The Barnhouse catalog brings us three impressive new numbers by Francis H. McKay. The first is a quartet for trombone called "Festival March", the second is an intriguing number for clarinet quartet (also for four B \flat clarinets) entitled "American Sketch", and the third is for brass sextet, bearing the title of "Dramatic Prelude". It has been our pleasure to bring many of Mr. McKay's compositions to your attention in previous issues, and we know you will enjoy these new contributions.

Then there is a stirring new march (♩) by J. S. Taylor, called "Swing Along". Do you remember the "Drum Major" march? Well, here is its twin brother.

● ● ●
Leon Metcalf is responsible for a new march named "Mountaineers", dedicated to the school musicians of Montana. There are many easy syncopated rhythms, and the trio calls for muted cornets as a background for the low melody.

● ● ●
"Pride of the Navy" is a solid and stirring march by A. S. Mieser, dedicated to Lieut. Benter and the Navy Band. A good effect is gained at the Trio by using muted cornets and trombones on the after-beats where the clarinets, horns, saxophones, and baritone play the melody.

● ● ●
Paul Yoder is still dripping with fresh ink. Two of his latest are "Arabian Nights", an easy oriental descriptive overture, and "Tschalkowsky", a fairly easy selection of Tschalkowsky melodies introducing *Danse Russe (Trepak)*, *Italian Caprice, 1st Movement of Sixth Symphony, Waltz of the Flowers*, and *3rd Movement of Sixth Symphony*.

And Ed Chenette has prepared abbreviated arrangements of "Largo" from *New World Symphony* and "Andante Cantabile" from Tschalkowsky's *Fifth Symphony*. Thus many bands whose players are not advanced enough to play the large band score may experience these classics with a large degree of satisfaction.

● ● ●
The Costello "Trumpet Choir Presentation", by William N. Costello, offers the ambitious student, professional player, and progressive teacher something new and beautiful in the way of advanced material for four trumpets or cornets. The eight pages of fanfares and operatic arias will satisfy the most exacting critic. They are not easy, nor are they intended to be easy.

● ● ●
The "Sax Section Studies", by David Gornston, present published studies for 2, 3, or 4 sax teams for the development of intonation, speed, blending, phrasing, tone control, vibrato, etc., in the saxophone section of the modern dance orchestra.

As Mr. Gornston states in his introduction, this work should help develop "a oneness which makes the section a unit rather than just some men who happen to be playing the same number at the same time". With this fine ideal in mind, the book proceeds with examples to develop the players toward this end—an excellent ideal for all ensemble players.

Any saxophone section is sure to advance a great deal if this book is seriously and consistently practiced, as the most difficult phrasings and rhythms are presented.

"Scale Melodies for Violin in the First Position", by Anna Yohannsen (C. C. Birchard Co.), is a book of unusual clarity in the presentation of scale formations to the young student. And the melodies employed are really melodic.

Scales and their use in first position melodies are carried through five sharps and five flats, both major and minor scales (harmonic and melodic minor forms).

Directions are not only plain, but interesting, and much variety is given to the melodies by the introduction of different time figures and rhythms as well as different bowings. Another feature is the diagrams of the violin fingerboard, which show how the fingers lie on the fingerboard for each scale.

The copious notes and suggestions are unusually good and are written in a clear and charmingly personal manner. The book may be used either for class violin or private teaching.

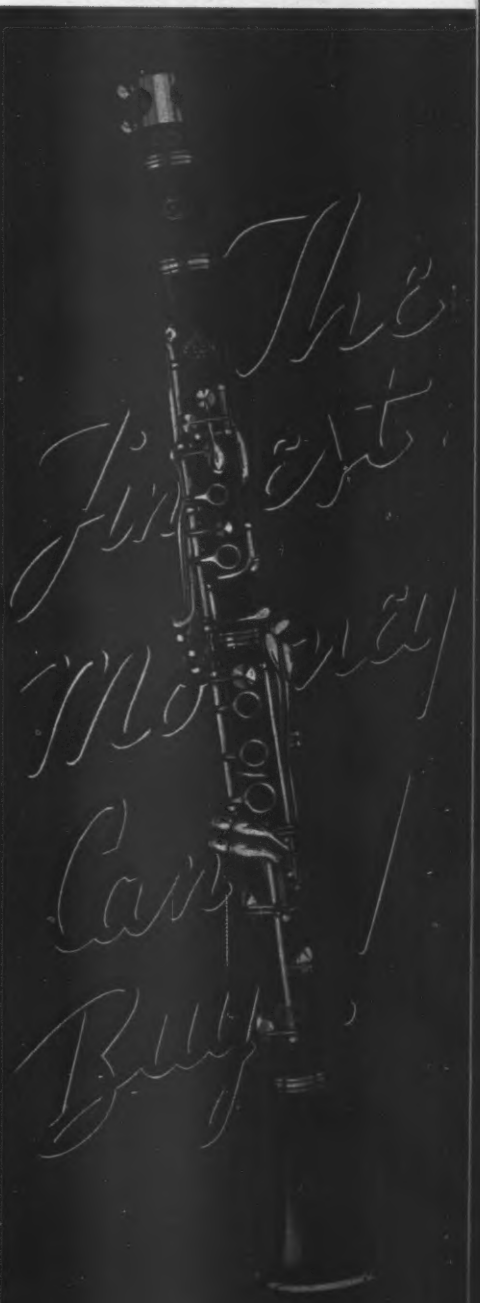
● ● ●
The mere fact that you own or use a certain book does not guarantee anything; it is the way we teach or study the book that counts. Nevertheless a good book is a distinct advantage, and we are glad to recommend as such the *Clifford P. Lillya Cornet Method* (M. M. Cole Co.).

The book is a departure from the old logical or chronological sequence, and its contents are presented psychologically in eight units of study. Unit One deals with the approach to tone production, the be-

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ginning of good embouchure habits, correct use of tongue, beginning to count time, etc.

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Units Five, Six, Seven, and Eight continue in the same careful and thorough manner as is used in the first four units. You will enjoy using this book.

News and Comments

(Continued from page 21)

coming celebration of the 150th anniversary of the Formation of the Constitution, it was announced by Director General Sol Bloom, as the Music Division of the Commission went ahead with the task of enlisting the co-operation of music organizations throughout the United States.

Research into the music associated with the early history of the United States and the Constitution is being conducted, and a historical pamphlet is being prepared which describes in detail the music of the period dealing with the formation and ratification of the immortal document and with the inauguration of President Washington. The booklet will also contain specific recommendations for commemorative programs. Both instrumental and vocal music will be included. Choral societies will find many numbers suitable for organizations of any size together with historically authentic works and contemporary music appropriate for the occasion.

The Commission has communicated with the music division of every college and university in the country, and choral societies, both in schools and individual groups. In addition the message of the importance of music to the Sesquicentennial Constitution Celebration has been transmitted to all national music organizations and state federated music clubs.

In all there are approximately 250,000 members in these clubs throughout the nation. One state, Texas, has 25,000. Direct contact has been established by the music division with upward of 5,000 persons directly connected with the various national, state and local groups. So far about 50 per cent of these have responded pledging full co-operation to make the celebration a national success.

Directors and supervisors of music have been quick to grasp the importance of their art in the celebration of this great national event.

A. B. A. FORUM

News of the American Bandmasters Association

● What could be more interesting to find in this month's "Forum" than the story and pictures of Peter Buys' new band shell, one of, if not THE finest in America. The young Hagerstown "Prince of the Podium", proud as heck, jots you these random details.

"The band shell was built last year over

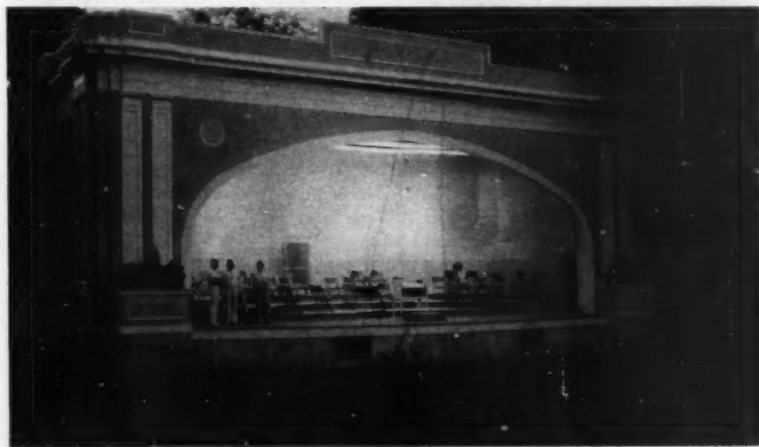
for the dedication, and all the famous bandmasters of the East have appeared with my organization and probably will again in the future. We seldom have less than ten thousand in the audience, and there have been concerts at which 15 different states have been represented in autos. On special occasions the audiences



a set of plans furnished by Frank Simon, and we elaborated on it very much. No funds were spared to make the building as perfect as could be. It stands at well over \$10,000. Steel framework and best materials for the purpose were used. Finest kind of soundboard material for the shell. This shell stands by itself and is separated from the ceiling, which can be noticed on the photo. Total length about 50 feet; height, 30 feet; depth, 31 feet. Ample room in the rear of shell and on the second floor for lockers, and two rooms for library and other purposes (I'm not playing poker now). The basement of

will run up to fifteen thousand or more. I might mention that I started this enterprise in 1920 with 74 people in the audience and a band that did not deserve much more than that. Population of Hagerstown, 3,800.

"The expense for this work comes out of the city 'coffers', through our park commission. We have a most beautiful natural park here, the second finest in the U. S. Our programs are kept abreast of our times, modern numbers and new issues are always on the list. However, our first duty is to provide wholesome



concrete blocks is equipped for rehearsing. Shell seats comfortably 75 to 80 men, is lighted indirectly by 24 two hundred watt lights, somewhat diffused. The inside of the shell is painted aluminum, and when it is lighted for concert, looks like a silver ball and fairly takes one's breath away at first sight. Frank Simon was our guest

entertainment for our community. The pleasant, wholesome spirit that prevails at these events permeates the whole setting and is frequently commented upon by visitors. We know that Hagerstown is better off for having this form of summer entertainment."—Peter Buys, Hagerstown, Maryland.

MILWAUKEE, MARCH 5-6-7

February, 1937

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The VIOLA Takes a Bow

(Continued from page 7)

arrangements which respect its individual character. If this player has a real "viola temperament" he will not need to be urged to use it on as many public occasions as possible. Furthermore, he will not lack for sympathetic listeners. Any audience will relish with pleasure a tone quality almost totally new in its experience. I am aware of the fact that school viola players do have an opportunity to "star" at the national and state solo contests, and in the contests arranged by the National Federation of Music Clubs. I hope sometime to attend one of these important gatherings of public school musicians. I have no statistics to offer, but I am sure that the number entered for viola solo would be very small in comparison to the number who play violin. One often wonders what a beneficent influence would be exerted if one of our concert radio artists should decide to play viola instead of violin. Mr. Rubloff, many thousands of school musicians listen with pleasure to you every week. We dare you to play viola on one of your radio programs!

The music supervisor or orchestra director has the best opportunity of making his influence felt in favor of the viola. There needs to be some crusading done! He might well make it possible for the entire student body to hear the viola as a solo instrument as often as possible. No other influence could be stronger than this. Unless some explanation is made the majority of an audience will not realize that a viola is being played instead of a violin. A few well-chosen words explaining the difference in tonal character between the two instruments will put the audience on the alert, and in the mood for appreciating a new tone color.

I have reserved for the final paragraph to this article a list of viola material which is far from complete but fairly comprehensive. It could be extended to include hundreds of excellent compositions. It is hoped that an interest will be aroused in the literature of this neglected instrument. All the compositions are in print and easily procurable from any of the leading publishers.

For the Beginner on Viola

Mitchell Public School Method for Viola (Ditson)
Elementary Viola Method—Ward
Music Educator's Basic Method for Viola—Sopkin

(Turn to next page)



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"My Holton trombone satisfies," says Miss Rosetta Rockwell, of Whitewater, Wisconsin, first division winner in National Solo Contest at Cleveland, Ohio last summer. A good instrument actually makes contest work easier.

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

February, 1937

SCHOOL • DANCE • BANDS

● This term the dance band at the Leyden high school in Franklin Park, Illinois, was reorganized by the bandmaster of the school, Fred Krueger. Mr. Krueger is director of the dance band, that calls itself "The Maroon Maestros".

A complete set of uniforms was purchased by the "maestros", consisting of red mess jackets, navy blue trousers for the boys and the same color skirts for the girls, with a white stripe on either side. The "maestros" also bought themselves a complete set of saxophone and clarinet stands, a complete set of trumpet mutes, a drum outfit, and a set of mutes and a megaphone for the trombone. They also have a very complete library of all the latest numbers.

This was all paid for from the money earned on engagements in school and out. The money earned does not go to the players individually but is used for the benefit of the whole band.

The band plays for almost all school activities. Outside-of-school activities played for were: church banquets, dance at Elmhurst college,

and church dances every other Saturday.

There are several members, called "all ins" who relieve each other from getting too tired. "The Maroon Maestros" and their instruments are: first sax, John Esposito; 2nd sax, Laura Belle Farver; 3rd sax, Bill Strouse; Bernard Kolb and Billy Kierig, fill ins on saxophone; Milton Battorf, 1st trumpet; Mary Demond, 2nd trumpet; Wilbur Schultz, 3rd trumpet; June Woelfle, Ruby Matthews, and Harry Klingberg, fill ins on trumpets; Edward MacDougall and Charles Herman, drummers; Elaine Strouse, trombone, and Mary Ann Reynolds, fill in trombone; Olwen Matthews, bass viol; and piano, duet style, Mildred Reed and Lorraine Cundiff.

In addition to the "maestros" there are the "Merry Maids"—Mary Ann Reynolds, June Woelfle, and Ruby Matthews—a singing trio. All girls can sing any part, and quite often they change around.

We are very grateful to Bob Strouse, former member of one of Leyden's dance bands, for this information about "The Maroon Maestros".

The Viola Takes a Bow (Continued)

Etudes and Study Material

The First Studies, Op. 55—Hoffman (Peters)

Exercises in the First Position, with second viola, Op. 21—Kupfer (Peters)

Twenty Studies, Op. 22—Palaschko (Peters)

15 Easy Studies in the First Position—Clemens Mayer (Peters)

25 Easy and Melodic Studies, with second viola—A. Roger

Daily Technical Studies—Samuel Lifschey (Schirmer)

More Advanced Technical Material

41 Caprices, Op. 22, with Piano—Campagnoli (Breitkopf)

The Kreutzer, Florilo and Rode Violin Studies are obtainable in viola transcriptions. (Ricordi)

Six Cello Suites for Viola Bach-Svecenski (Schirmer)

Collections for Viola and Piano

Alte Meister fur Junge Spieler—Moffat-Palaschko (Schott No. 1338)

Vortrags Album Vol. 1—Klengel (Peters)

Twelve Irish Airs—A. M. Gifford (Schott)

The Viola Player's Repertory—Harold R. Harvey (Ditson)

(A collection of ten transcriptions which are especially adaptable for viola)

Five Old French Dances—Marain Marais (Chester)

Album Leaves, Op. 39—Hans Sitt (Peters)

Hebrew Melodies—Joachim (Peters)

Andante, Romanza, Scherzo, and Mazurka, Op. 1—F. Hermann (Schott)

Separate Pieces for Viola and Piano

Elegy and Country Dance—Carl Busch (Ditson)

Berceuse—Gustave Strube (Schirmer)

Komm' Susser Tod—Bach-Tertis (Schirmer)

Sunset—Tertis (Chester)

Chanson de Nuit—Elgar (Novello)

Cherry Ripe—Cecil Scott-Tertis (Schott)

Pavane pour une Infante Defunte—Ravel (Schott)

Serenade de Printemps—Leon Lollivrel (Demetz-Paris)

Concert Piece, Op. 46—Hans Sitt

The Lark in the Clear Air—C. G. Hardebeck (Augener)

Apres un Reve—Faure (Hamelle, Paris)

Melodie—Rachmaninoff (Hamelle)

Sonatas and Concertos

Six Sonatas—Ariosti-Patti (Schott)

Classical Masters (A series of 18th century music)—Alard-Dessauer (Schott)

Sonata in C Minor—York Bowen (Schott)

Concerto in G Minor—Cecil Forsythe (Schott)

Concerto in B Minor—Handel-Casadesus

Sonata for Viola and Piano—Rebecca Clark

Ensemble

Serenade for Flute, Violin and Viola, Op. 25—Beethoven (Litolf)

Terzetto, Op. 76 for Two Violins and Viola—Dvorak (Simrock)

Duets for Violin and Viola—Mozart (Ricordi)

Symphonic Concertante in E-flat, for Violin, Viola and Orchestra

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Two Songs for Contralto, Viola and Piano—Brahms

Durch Einsamkeit, for Voice, Viola and Piano—Marx

The Journeyman Weaver, for Voice and Viola—Peterkin

La Cloche Fêlée, for Voice, Viola and Piano—Loeffler

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First Lesson for the Snare Drum

(Continued from page 15)

same applies to this exercise. The left hand, being more difficult to train, naturally requires more practice than the right. The big thing to watch is—THE LEFT STICK MUST TRAVEL STRAIGHT UP AND DOWN AND ALWAYS STRIKE IN EXACTLY THE SAME SPOT. This exercise is very important. The slower you practice, the quicker you will master it.

Count Aloud > Accent



L—Means Left Stick.

S—Means Stroke.

One beat per second.

Repeat for two minutes.

HIGH—HARD—and EVEN.

Exercise Six

Single Hand to Hand Strokes

Wrist and arm action. Now you combine exercise four (Single Right Stick Strokes) and exercise five (Single Left Stick Strokes) by alternating, commonly called hand to hand strokes. Be sure your arms, wrists, and fingers are relaxed. Also be sure that your sticks are in the same position as shown in the illustration at the end of this lesson. Study each point. Hit the sticks hard and evenly. Raise the sticks as high as your chin —BOTH THE SAME HEIGHT. Be sure that the tips of your sticks travel in a straight line.

Count Aloud > Accent



R & L—Mean Right and Left Sticks.

S—Means Stroke.

One beat per second.

Repeat for two minutes.

HIGH—HARD—and EVEN.

There you have the first six exercises, or beats. All drumming is made up of these six exercises. Absolute control of them is of the utmost importance. No matter how fine a drummer you may become it will always pay you to go back and practice these first six exercises. You can't overdo them. Always study the correct movements of the sticks. The

(Turn to page 38)

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● In Cleveland, Mississippi, the Band Parents Club meets every month. Music cabinets have been built in the band room, and Mr. Hendrix, one of the parents, installed more lights so that the boys and girls might practice at night.

The aim of the club is to raise approximately \$1200 during the year. A cakewalk netted \$50. A minstrel show is to be given this month, and for March a dance is being planned. Mrs. Ernest Hankins, president of the club, sent us this information.

• • •

Michigan City President

Another very energetic Parents Music Club is the one at the Michigan City, Indiana, public schools. Mrs. Fred Carstens, pictured here, is this year's president. Last year's president, Edward Paine, is now state governor of the Northern Indiana Lions International.



Parents and sponsors of the music students have been working untiringly for their support and good. All the boy and girl musicians certainly do appreciate the Parents Club's fine work, and have showed it in their improvement in their recent programs.

• • •

Oh! for 60 Uniforms

It's called the Band Boosters Club in Eldora, Iowa. Composed of parents and friends of the Eldora public school band, it held its first 1937 meeting just recently. Officers elected were: president, Dr. F. A. Herrald; vice-president, Walter Wehrman; secretary, Mrs. Guy Reid; and treasurer, Mrs. J. G. Bridgens.

Director Milo A. Myers presented several members of his band in solo and ensemble numbers.

Sixty uniforms by contest time is the aim of the Band Boosters, so several different styles of uniforms were looked over at this meeting.

• • •

New Club Organized

The Muskegon, Michigan, Band Parents Organization has recently

come into being. A mother and son banquet held in the high school cafeteria, with an approximate attendance of one hundred and thirty persons, put this club off to a running start.

At a subsequent meeting it got down to business and elected officers, appointed committees, and harnessed itself for some years of conscientious boosting for a bigger and better band than ever before. The next meeting will be an open house program, featuring a demonstration of band instruments by the pupils under the direction of William Stewart, the bandmaster. This demonstration is meant to assist those parents and pupils to better select the instrument suited to the individual.

There are one hundred and fifty boys and girls taking band instruction in the Muskegon Central high school. The advanced senior band boasts an array of beautiful new uniforms, displaying its high school colors, red and white. Mrs. C. A. Johnson is president of this new organization.

• • •

B. and O. P. C. at Sullivan

A Band and Orchestra Parents Club was just organized in Sullivan, Indiana. It is composed of the parents and sponsors of the members of the band and orchestra, directed by Tolman Gharst, in both the junior and senior high schools.

Officers elected were: president, Hurley Drake; vice-president, Ross Harbaugh; treasurer, Dr. C. E. Fisher; recording secretary, J. H. Pirtle. A board of directors consists of the president, vice-president, and director of the band and orchestra.

Two activities that are demanding the immediate attention of this new organization are the district band and orchestra contest to be held in Sullivan, April 10, and the securing of new uniforms for the band before that date.

Regular meetings of the club are to be held the second Tuesday night of each month, and additional meetings are to be held each fourth Tuesday night in February and March in preparation for the district contest.

• • •

I enjoy the magazine very much. It is the best thing published along this line.—
Paul W. Peebles, Dir., Batavia, Ill.

• • •

I think *THE SCHOOL MUSICIAN* is a wonderful magazine and think anyone who is interested in music in any way should take this worth-while magazine.—
Wm. Baird, Woodlawn, Ill.

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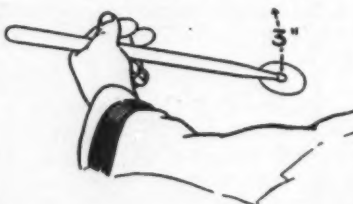
(Continued from page 36)

mind's eye is almost as important as the ear to the fine drummer. Too much stress cannot be laid upon the importance of going slowly. Fast practice has ruined many students and those who practice fast at the beginning never become thoroughly schooled rudimental drummers.

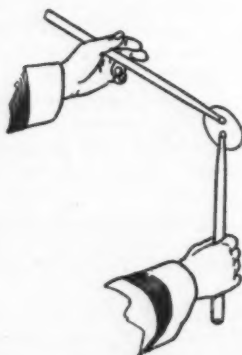
Correct Position of Right Stick Taps



Correct Position of Left Stick Taps



Correct Position of Sticks on Drumhead



The SCHOOL MUSICIAN has inestimable information, is enjoyable reading, and is a big help in band.—Bill Hensink-veld, Denver, Colo.

We received the baton okay. We all think it is great. The students are just as pleased with the magazine as they are with the baton.—H. R. Jakey, Dir., Yakima, Wash.

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Mr. Warmelin on the Clarinet

(Continued from page 9)

It takes the ideal of a creative purpose, the intelligent administration of countless details, and most important it takes a correlation of the timeless substance of art with the more fragile complexities of simple, human life. These contests are more than contests. They are the evidence of an underlying philosophy of a richer and a fuller life, and the benefits gained by their instigation and support are certainly not subject to any law of diminishing returns.

In the sixth place I have been asked for any suggestions on the improvement of the contests. As I mentioned at the beginning of my talk, whatever I may say is only relevant to the perfection of an already well-organized and well-conducted program. The few details which I will mention should be easily remedied and from both the viewpoint of the judges and the contestants should add to the value of their respective endeavor. As a judge for a number of contests I recommend that each judge have not more than fifty contestants to deal with. Last year I had something like eighty entries. After judging about fifty contestants no man can concentrate as he should. I do not feel that it is fair to either the pupil or the judge to be placed in such extenuating circumstances.

The judge has no time for relaxation, and if he is really sincere in his desire to be fair and to give instructive criticism, he should have ample time and opportunity. He should not be under pressure.

Then, too, the earnest pupils must be considered. They come a long way and spend much time and energy in preparing for this effort. It may be a crucial point in their lives both as to future development and present attainment. I marvel at their determination. In my personal experience I have several pupils who travel great distances for each lesson. For instance, a young girl lives 250 miles from Chicago, leaves home on a train at 2:55 a. m.; arrives at 8:15; takes her lesson at 10; leaves for home at 6:05 p. m.; and arrives home at 12:30. Almost 24 hours to take one lesson, traveling 500 miles. A boy travels 360 miles; leaves home about 4 a. m.; arrives at 8:30; arrives home at 11 p. m.

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and it is on these select individuals that we depend for the success of the ensemble or band. They carry the heaviest burden, both in their personal preparation and as to the success of the whole movement. Why then should we not give them the consideration which they merit?

It is among these young people that the pioneer spirit, which is America's heritage, still burns brightly. They are blazing the path by which others will find achievement and joy in the world of music.

I, myself, am proud of being a pioneer also, I am breaking a trail into the field of clarinet quartet music. I am taking it seriously, but I am not a whit more proud of my work than you are of yours, we are all cogs in the same great wheel.

Think of all the effort which has been expended in the last hundred, yes, the last fifty years in America, which has raised or rather created here a musical consciousness unsurpassed by any other nation. The seat of culture has moved westward from Europe to our own shores, and from the faltering hand of a war-torn continent the torch has been passed to us. We do not look backward for a reassuring nod from our European progenitors, but rather, we look forward with our chins up and our eyes fixed on the future which we shall forge for ourselves by our determination and our strength.

May I speak again from a personal standpoint as an illustration of the trend of thought which has been instrumental in our arriving at such a position. From the time that I was eighteen until I became thirty, I played clarinet with symphony orchestras. Continually in the back of my head a plan revolved. Finally that plan became a reality. I retired from active participation as a professional performer in order to devote my entire time to the teaching of my instrument. Since then hundreds of players have been trained where only one existed before. And I am not alone in this, far from it. Many fine musicians to whom teaching represented a non-entity at one time, have become convinced of the great social interest in such work. Consequently not only has the present movement resulted in a greater number of accomplished musicians, it has also borne fruit of more and better teachers. Such an interest is bound to have its effect. The whole public feels this pressure of interest and each year millions hear more and better music than ever before. The magnitude of this social trend cannot be exaggerated and is unsurpassed by any other age or culture. The importance to the individual, as to his

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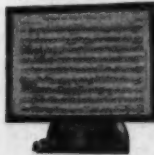
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personal reaction to music (and music is the most personal of all arts, because it cannot be expressed other than by a belief in it and a devotion to it) means but one thing; that the whole mass of personal activity and effort will devolve itself into one of general spiritual receptivity. Music thus seen is the most living of arts, and we who devote ourselves to it and to the teaching of it, may rest securely in the knowledge that our work in idealism is truly humanitarian in result.

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• • •

I certainly want to take time to tell you how much I enjoy this magazine. I believe every music lover should take THE SCHOOL MUSICIAN. I would not be without it.—Ormond R. Parker, Instr., Emporia, Kans.

What Helped Me Most

(Continued from page 11)

advanced by means novel to me—such as practicing all scales in different groups and rhythms with the C-Major fingering, always striving for freedom and agility in the most inconvenient places. (And God knows Rachmaninoff has plenty of them in the arpeggios of the G-Minor Prelude.)

The selection of the number which I played counted materially in the final judgment, for to my knowledge no one else played it. For this selection I am indebted to the director of my high school chorus, who suggested this number.

The part my parents played in aiding me cannot be omitted. Mother tirelessly encouraged me to strive for true meaning and accurate performance. Many times I asked her to stop her work and listen to me while I played a number from beginning to end without stopping, as though in public performance. She would then pick out weak spots—no matter how I camouflaged them. Incidentally, she didn't know one note from the other. I would practice these spots until I dreamt them accurately—for, as Mother would say, "Don't feed your dogs before you go hunting"—a Russian adage by which she meant that I shouldn't try to bring a piece up to performance at the last minute, but rather hold it in my fingers after hav-

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ing mastered it conveniently in advance—which I did.

In conclusion, I attribute considerable credit to an insignificant play of chance. As I approached Steinway Hall where the contest was to be held, I passed through a hallway where there were two pictures hanging side by side. One was a picture of Serge Rachmaninoff, the composer of my piece, the other, Josef Hofmann, whose rendition of the G-Minor Prelude is famed. This was my first and last



Samuel Kleiman

contest, and I was rather nervous. I was alone and had no one to talk to; so, foolish as it may seem—I explained the situation to these two men; they listened closely and were very assuring. No doubt, the people who passed by me in the hall wondered why I looked at the pictures so long.

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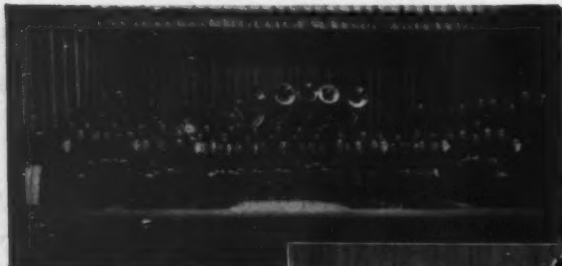
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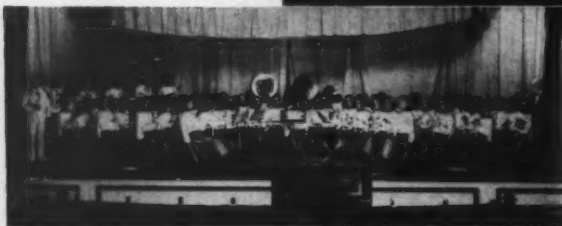
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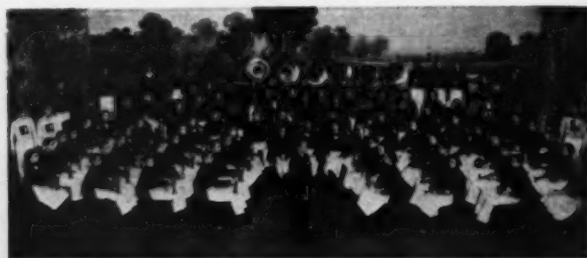


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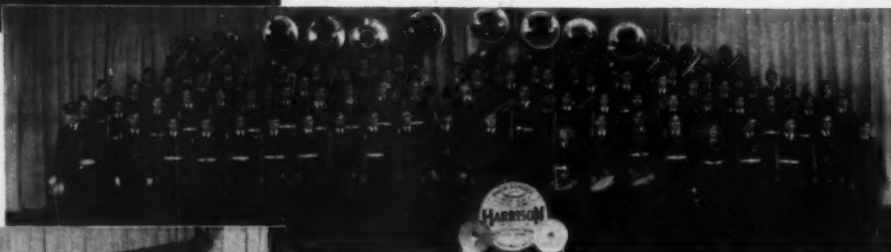
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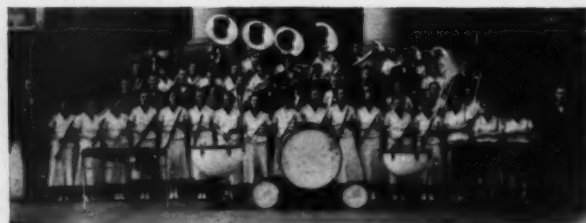
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